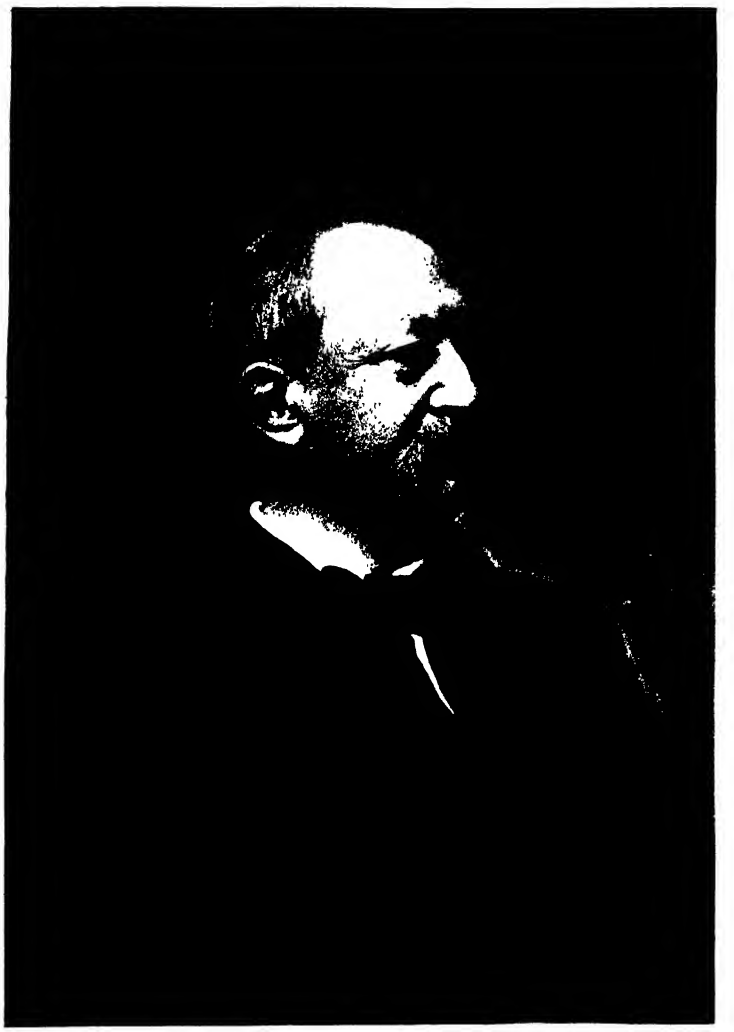
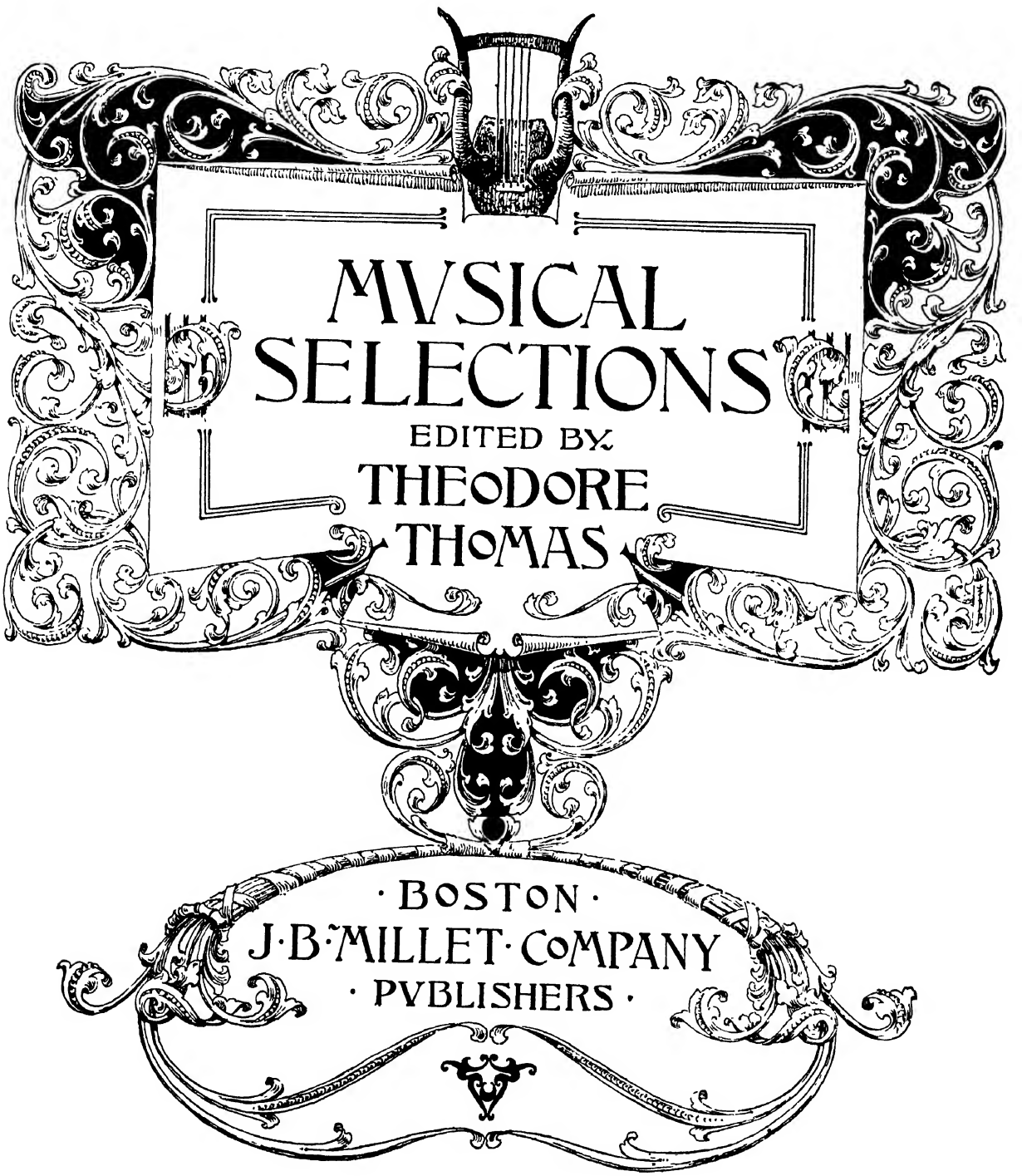


Theodore Thomas.

FAMOVS COMPOSERS AND THEIR WORKS



Copyright, 1891, by
J. B. MILLET COMPANY.

Music plates engraved for this work by M. O. Henning, Boston.

TABLE OF CONTENTS

	Page
AUBER — BARCAROLLE from *Masaniello*	343
BACH — PRELUDE in E flat Minor	81
FUGUE in E flat Major	83
PASSION MUSIC, Alto Aria, *Ah! Golgotha!*	85
PASSION MUSIC, Final Chorus	87
ORGAN FUGUE in G Major	91
SARABANDE and GAVOTTE	96
BALFE — THEN YOU'LL REMEMBER ME, from *The Bohemian Girl*	453
BEETHOVEN — SCHERZO from Symphony No. 7	159
SONATE CARACTERISTIQUE	168
FIDELIO, Introduction and Aria	175
BELLINI — CAVATINA from *Norma*	39
BENNETT — SERENATA	450
BERLIOZ — DAMNATION OF FAUST, Tenor Solo	350
DAMNATION OF FAUST, *Ballet of Sylphs*	353
BIZET — MENUET No. 1 from the *Suite L'Arlesienne*	362
SEGUEDILLA from *Carmen*	366
BOIELDIEU — COME, GENTLE LADY, from *La Dame Blanche*	334
BOITO — MEPHISTOPHELES, Tenor Solo	63
MEPHISTOPHELES, Duet for Soprano and Tenor	65
BRAHMS — BALLADE	269
SYMPHONY No. 3, Poco Allegretto	274
BRUCH — FRITHJOF-SAGA, March, Solo and Chorus	294
BYRD — CARMAN'S WHISTLE	435
CHERUBINI — PIE JESU from the *Requiem*	54
ARIA from *The Water Carrier*	57
CHOPIN — NOCTURNE, Op. 15, No. 2	387
POLONAISE, Op. 26, No. 1	391
MAZURKA, Op. 41, No. 3	396
DONIZETTI — CAVATINA from *Lucia di Lammermoor*	43
DVOŘÁK — SLAVONIC DANCE, Op. 72, No. 3	405
FIELD — NOCTURNE No. 5	444
NOCTURNE No. 8	448
FRANZ — SONG, *In May*	252
SONG, from *Grief I Cannot Measure*	255
SONG, *Boldly He Came*	256

	Page
GADE — SOLO AND CHORUS from *Comala*	431
GLINKA — ARIA from *Russlan and Ludmilla*	409
GLUCK — CHORUS OF FURIES from *Orpheus*	112
CAVATINA from *Semiramis*	117
CHORUS from *Paris and Helene*	119
ARIA from *Paris and Helene*	123
GOLDMARK — IN THE GARDEN, from *A Rustic Wedding*	288
GOUNOD — THE GOLDEN CALF, from *Faust*	378
DUET from *Faust* — Garden Scene	382
GRÉTRY — ROMANCE from *Richard Cœur de Lion*	332
GRIEG — DAYBREAK from *Peer Gynt*	424
HUMORESKE — Op. 6, No. 4	428
HALÉVY — ROMANCE from *La Juive*	346
HANDEL — DEAD MARCH from *Saul*	98
CHORUS from *Samson*	99
MY PLANE TREE, Aria from *Xerxes*	107
L'ALLEGRO — Recitative and Siciliana	109
HAYDN — MINUET from Symphony No. 12	126
RONDO from Sonata No. 3	128
WITH VERDURE CLAD, from *The Creation*	134
CANTABILE E MESTO from String Quartet	138
HÉROLD — BALLADE from *Zampa*	340
LASSO — HEAR MY PRAYER, O LORD	1
LISZT — THE PRELUDES — Symphonic Poem	415
HARK! THE LARK	420
LULLY — ARIA from *Alceste*	330
MACKENZIE — GENTLE DOVE, from *Colomba*	464
MARSCHNER — ARIA from *Hans Heiling*	230
MASSENET — RECITATIVE AND ARIA from *The King of Lahore*	374
MÉHUL — ROMANCE from *Joseph*	337
MENDELSSOHN — NOCTURNE from *A Midsummer Night's Dream*	214
SCHERZO	220
ELIJAH — Tenor Aria	224
AN OLD ROMANCE, Part I.	226
MEYERBEER — CONSECRATION OF THE SWORDS, from *Les Huguenots*	259
PROCESSION OF NUNS, from *Robert Le Diable*	263
MONTEVERDE — NEW REPININGS, from the *Battle of Tancredi*	12
ORPHEUS, Sinfonia and Recitative	14
MOZART — ANDANTE from String Quartet	141
SUPPER SCENE from *Don Juan*	145
MINUET from Symphony in E flat	154
VEDRAI CARINO, Soprano Aria from *Don Juan*	156

Page

PALESTRINA — GLORIA IN EXCELSIS 6
PARRY — SOPRANO SOLO from the Oratorio *Judith* 460
PERGOLESE — QUANDO CORPUS MORIETUR, Duet from *Stabat Mater* 19
AMEN CHORUS, from *Stabat Mater* 22
PURCELL — SONG, *I Attempt from Love's Sickness to Fly* 438
SONG, *Come Unto These Yellow Sands* 441
RAFF — DANCE OF WOOD NYMPHS, from *In the Forest* 282
RAMEAU — ARIA, from the opera, *Dardanus* 327
TWO MINUETS 328
RHEINBERGER — NIGHT SONG, *The Stars in Heaven* 320
CHROMATIC FUGUE 322
ROSSINI — ROMANCE from *William Tell* 24
CAVATINA from the *Barber of Seville* 28
RUBINSTEIN — SONG, *Gold Rolls Here Beneath Me* 398
IMPROMPTU, Op. 16, No. 1 401
SAINT-SAËNS — OH! LOVE THY HELP, from *Samson and Delilah* 370
SCARLATTI — NEVERMORE, *Siciliana* 16
SCHUBERT — ANDANTE CON MOTO from Symphony in B minor 182
SONG, *Beneath the Evening's Last Sweet Smile* 188
SONG, *Faith in Spring* 190
SONG, *Hark, Hark! the Lark* 193
SCHUMANN — WARUM? 237
WHIMS 238
ROMANCE AND SCHERZO from Symphony in D minor 241
SONG, *Dedication* 247
SONG, *Since Mine Eyes Beheld Him* 250
SGAMBATI — GIGUE from *Pieces Lyriques* 68
SPOHR — ADAGIO from *Violin Concerto No. 9* 195
SPONTINI — ARIA from *La Vestale* 51
STANFORD — PRELUDE from *Œdipus Rex* 468
STRAUSS — WALTZ, *Life is a Dance* 265
SULLIVAN — COME, GENTLE SLEEP, from *Ivanhoe* 456
THOMAS — DOST THOU KNOW THAT SWEET LAND? from *Mignon* 357
TSCHAÏKOWSKY — ARIA from *Eugen Onegin* 411
VERDI — CARV'D UPON MY INMOST HEART, from *Rigoletto* 71
THE POOR SOUL SAT PINING, Aria from *Othello* 75
WAGNER — SPRING SONG, from *The Valkyrie* 300
FUNERAL MARCH from the *Götterdämmerung* 305
PRELUDE to *Lohengrin* 311
FINAL DUO, *Tristan and Isolde* 314
WEBER — INVITATION TO THE DANCE 201
'NEATH THE ALMOND BLOSSOM WAVING, from *Euryanthe* 210

INDEX OF TITLES

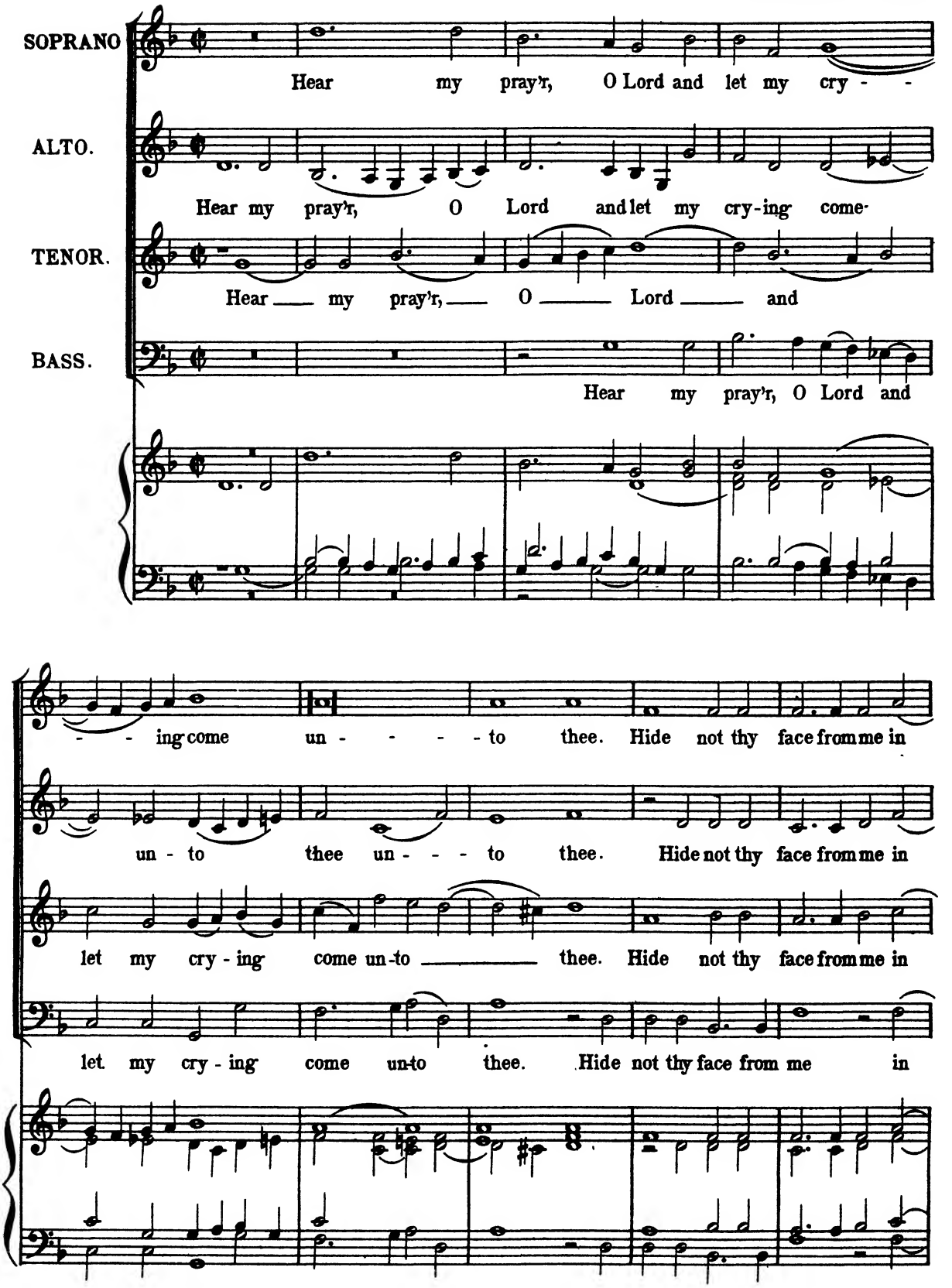
		Page
ADAGIO — from Violin Concerto No. 9	*Spohr*	195
AFAR AND AFAR ON AN OCEAN — from *Mephistopheles*	*Boito*	65
AH! GOLGOTHA! — Alto Aria from the *Passion Music*	*Bach*	85
AMEN CHORUS — from *Stabat Mater*	*Pergolese*	22
ANDANTE CON MOTO — from Symphony in B minor	*Schubert*	182
BALLADE	*Brahms*	269
BALLET OF SYLPHS — from the *Damnation of Faust*	*Berlioz*	353
BEHOLD, FROM ROCKY HEADLAND	*Auber*	343
BENEATH THE EVENING'S LAST SWEET SMILE	*Schubert*	188
BOLDLY HE CAME	*Franz*	256
CALF OF GOLD — from *Faust*	*Gounod*	378
CANTABILE E MESTO — from String Quartet	*Haydn*	138
CARMAN'S WHISTLE	*Byrd*	435
CARV'D UPON MY INMOST HEART	*Verdi*	71
CAVATINA — from the *Barber of Seville*	*Rossini*	28
CHORUS OF FURIES — from *Orpheus*	*Gluck*	112
CHROMATIC FUGUE	*Rheinberger*	322
COLOMBA	*Mackenzie*	464
COME, GENTLE LADY — from *La Dame Blanche*	*Boieldieu*	334
COME, GENTLE SLEEP	*Sullivan*	456
COME, SHALL I TELL THEE	*Mozart*	156
COME, UNTO THESE YELLOW SANDS	*Purcell*	441
CONSECRATION OF THE SWORDS	*Meyerbeer*	259
DAMNATION OF FAUST — Tenor Solo	*Berlioz*	350
DANCE OF WOOD NYMPHS	*Raff*	282
DEAD MARCH — from *Saul*	*Handel*	98
DEAR IS THE HOUR ADVANCING	*Gluck*	117
DEDICATION	*Schumann*	247
DEEP SHADED FOREST	*Rossini*	24
DON JUAN — Scene from	*Mozart*	145
DON JUAN — Soprano Aria	*Mozart*	156
DOST THOU KNOW THAT SWEET LAND?	*Thomas*	357
DOWN NEAR THE WALLS OF SEVILLA — from *Carmen*	*Bizet*	366
ELIJAH — Tenor Aria	*Mendelssohn*	224
EUGEN ONEGIN — Aria	*Tschaïkowsky*	411
EURYANTHE	*Weber*	210
FAITH IN SPRING	*Schubert*	190
FIDELIO — Introduction and Aria	*Beethoven*	175
FIX'D IN HIS EVERLASTING SEAT	*Handel*	99
FROM GRIEF I CANNOT MEASURE	*Franz*	255
FROM THE FIELDS — *Mephistopheles*	*Boito*	63
FUGUE — Chromatic	*Rheinberger*	322
FUGUE — in E flat Major	*Bach*	83
FUGUE — in G Major for Organ	*Bach*	91
FUNERAL MARCH — from the *Götterdämmerung*	*Wagner*	305
GENTLE DOVE — from *Colomba*	*Mackenzie*	464
GENTLE GODDESS — Cavatina from *Norma*	*Bellini*	39
GIGUE — from *Pieces Lyriques*	*Sgambati*	68

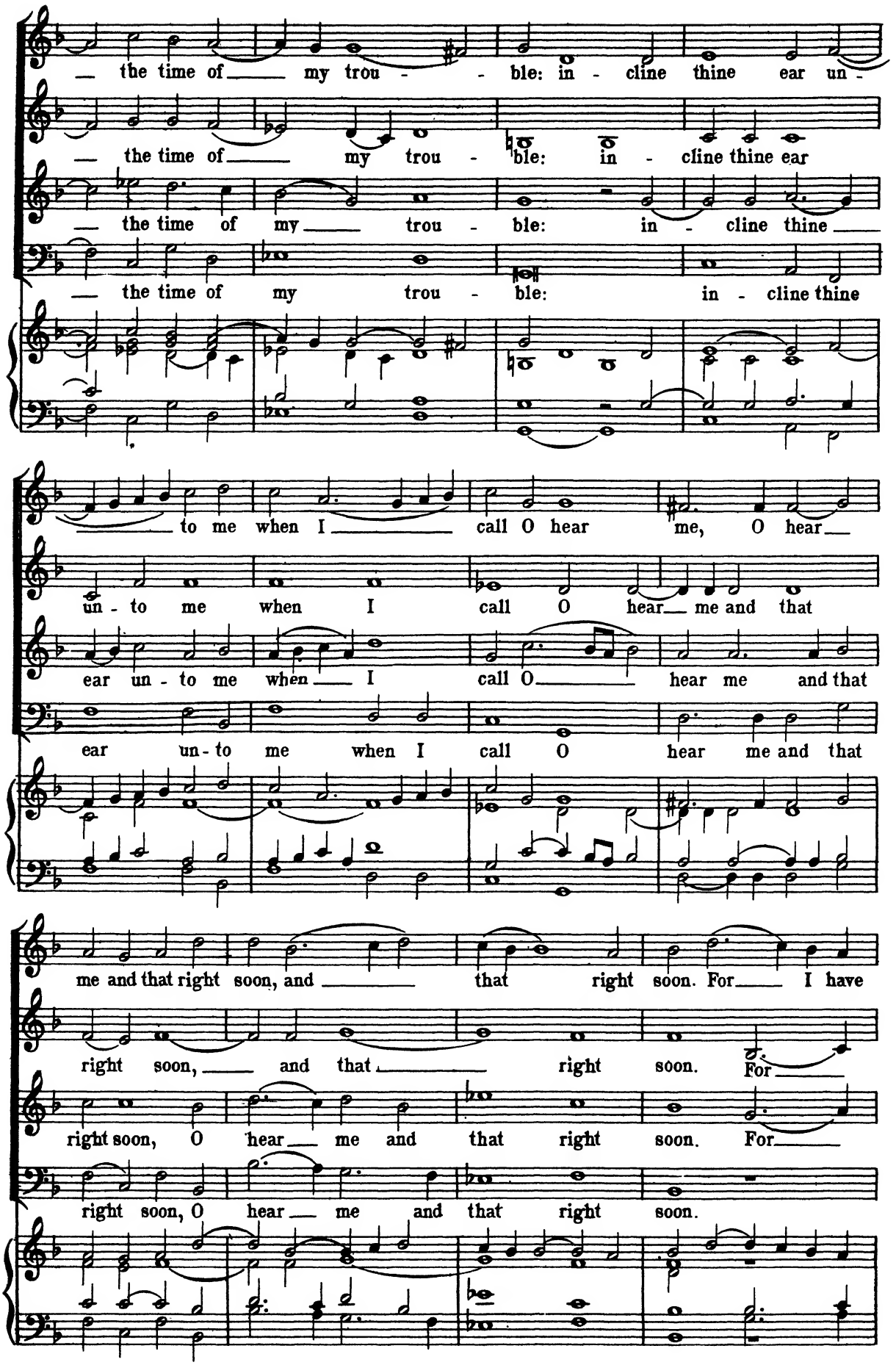
		Page
GLORIA IN EXCELSIS	*Palestrina*	6
GOLD ROLLS HERE BENEATH ME	*Rubinstein*	398
GÖTTERDAMMERUNG	*Wagner*	305
GRILLEN	*Schumann*	238
GUIDE THOU MY STEPS	*Cherubini*	57
HANS HEILING	*Marschner*	230
HARK, HARK! THE LARK	*Schubert*	193
HARK! THE LARK — Serenade	*Liszt*	420
HEAR MY PRAYER, O LORD	*Lasso*	1
HUGUENOTS — *Consecration of Swords*	*Meyerbeer*	259
HUMORESKE — Op. 6, No. 4	*Grieg*	428
I ATTEMPT FROM LOVE'S SICKNESS TO FLY	*Purcell*	438
IF BLISSFUL DAYS	*Tschaïkowsky*	411
IF WITH ALL YOUR HEARTS	*Mendelssohn*	224
I LOVE THEE SO	*Marschner*	230
IMPROMPTU — Op. 16, No. 1	*Rubinstein*	401
INGEBORG'S BRIDAL PROCESSION TO KING RING	*Bruch*	294
IN MAY	*Franz*	252
IN SILENCE ALL LAY SLUMBERING	*Donizetti*	43
IN THE FOREST	*Raff*	282
IN THE GARDEN — from *A Rustic Wedding*	*Goldmark*	288
INVITATION TO THE DANCE	*Weber*	201
IVANHOE	*Sullivan*	456
JOSEPH — Romance	*Méhul*	337
JUDITH — Soprano Solo	*Parry*	460
KING OF LAHORE	*Massenet*	374
L'ALLEGRO	*Handel*	109
LA JUIVE — Romance	*Halévy*	346
LARGO	*Handel*	107
LA VESTALE — Aria	*Spontini*	51
LET ME GAZE ON MY BELOVED	*Gade*	431
LIFE IS A DANCE — Waltz	*Strauss*	265
LOHENGRIN — Prelude	*Wagner*	311
LO: THE FACTOTUM	*Rossini*	28
LUCIA DI LAMMERMOOR — Cavatina	*Donizetti*	43
MAZURKA — Op. 41, No. 3	*Chopin*	396
MIDSUMMER NIGHT'S DREAM	*Mendelssohn*	214
MIGNON	*Thomas*	357
MINUET — from Symphony in E flat	*Mozart*	154
MINUET — from Symphony No. 12	*Haydn*	126
MY PLANE TREE	*Handel*	107
'NEATH THE ALMOND BLOSSOM WAVING	*Weber*	210
NEVERMORE — Siciliana	*Scarlatti*	16
NEW REPININGS	*Monteverde*	12
NIGHT — Aria from *Russlan and Ludmilla*	*Glinka*	409
NIGHT SONG — *The Stars in Heaven*	*Rheinberger*	320
NOCTURNE — from *A Midsummer Night's Dream*	*Mendelssohn*	214
NOCTURNE — No. 5	*Field*	444
NOCTURNE — No. 8	*Field*	448
NOCTURNE — Op. 15, No. 2	*Chopin*	387
ŒDIPUS REX — Prelude	*Stanford*	468
O FLY WITH ME	*Mendelssohn*	226
OH! LOVE THY HELP — from *Samson and Delilah*	*Saint-Saëns*	370
OLD ROMANCE — Part I.	*Mendelssohn*	226
O PROMISE OF A JOY DIVINE	*Massenet*	374

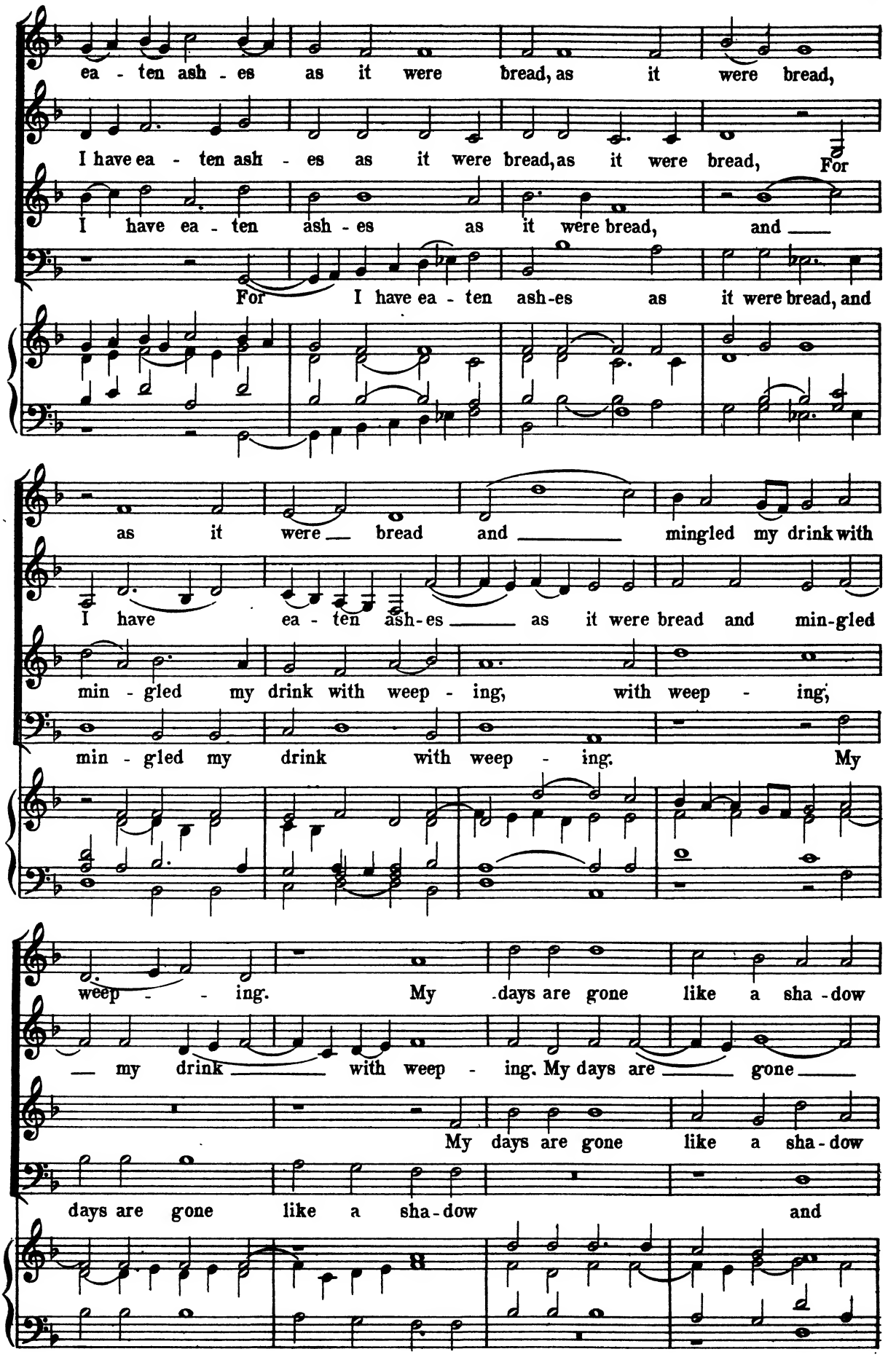
		Page
ORPHEUS — Act II.	*Monteverde*	14
OTHELLO — Aria	*Verdi*	75
PASSION MUSIC — Alto Aria	*Bach*	85
PASSION MUSIC — Final Chorus	*Bach*	87
PEER GYNT — *Daybreak*	*Grieg*	424
POCO ALLEGRETTO — from Symphony No. 3	*Brahms*	274
POLONAISE — Op. 26, No. 1	*Chopin*	391
PRELUDE — in E flat Minor	*Bach*	81
PRELUDE — to *Lohengrin*	*Wagner*	311
PROCESSION OF NUNS — from *Robert Le Diable*	*Meyerbeer*	263
QUANDO CORPUS MORIETUR	*Pergolese*	19
REQUIEM — for Men's Voices	*Cherubini*	54
RIGOLETTO — Recitative and Aria	*Verdi*	71
ROBERT LE DIABLE — *Procession of Nuns*	*Meyerbeer*	263
ROMANCE AND SCHERZO — from Symphony in D Minor	*Schumann*	241
ROMANCE — from *Joseph*	*Méhul*	337
RONDO — from Sonata No. 3	*Haydn*	128
RUSTIC WEDDING	*Goldmark*	288
SAMSON AND DELILAH	*Saint-Saëns*	370
SARABANDE AND GAVOTTE	*Bach*	96
SCHERZO	*Mendelssohn*	220
SCHERZO — from Symphony No. 7	*Beethoven*	159
SERENATA	*Bennett*	450
SINCE MINE EYES BEHELD HIM	*Schumann*	250
SLAVONIC DANCE — Op. 72, No. 3	*Dvořák*	405
SONATE CARACTERISTIQUE	*Beethoven*	168
SPRING SONG — from the *Valkyrie*	*Wagner*	300
STABAT MATER — Chorus	*Pergolese*	22
STABAT MATER — Duet	*Pergolese*	19
STRING QUARTET — Andante	*Mozart*	141
STRING QUARTET — Cantabile e Mesto	*Haydn*	138
SUITE L'ARLESIENNE — Menuet No. 1	*Bizet*	362
SYMPHONIC POEM — *The Preludes*	*Liszt*	415
TAKE MY OFFERING	*Gluck*	119
TEAR FROM MY HEART	*Rameau*	327
THE HERO I WAIT	*Lully*	330
THE HOUR IS LATE — Duet from *Faust*	*Gounod*	382
THE STARS IN HEAVEN — *Night Song*	*Rheinberger*	320
THEN YOU'LL REMEMBER ME	*Balfe*	453
THE POOR SOUL SAT PINING — Aria from *Othello*	*Verdi*	75
THOU MY ADORED	*Gluck*	123
THROUGH INTO THE VALLEY	*Parry*	460
TO THIS HEART SO TRULY BEATING	*Spontini*	51
TRISTAN AND ISOLDE	*Wagner*	314
TWO MINUETS	*Rameau*	328
UPON MY BED ALL WEARY	*Grétry*	332
VALKYRIE — *Spring Song*	*Wagner*	300
WARUM?	*Schumann*	237
WATER CARRIER — Aria from	*Cherubini*	57
WHIMS	*Schumann*	238
WIDMUNG	*Schumann*	247
WILLIAM TELL — Romance	*Rossini*	24
WITH VERDURE CLAD	*Haydn*	134
ZAMPA — Ballade	*Hérold*	340

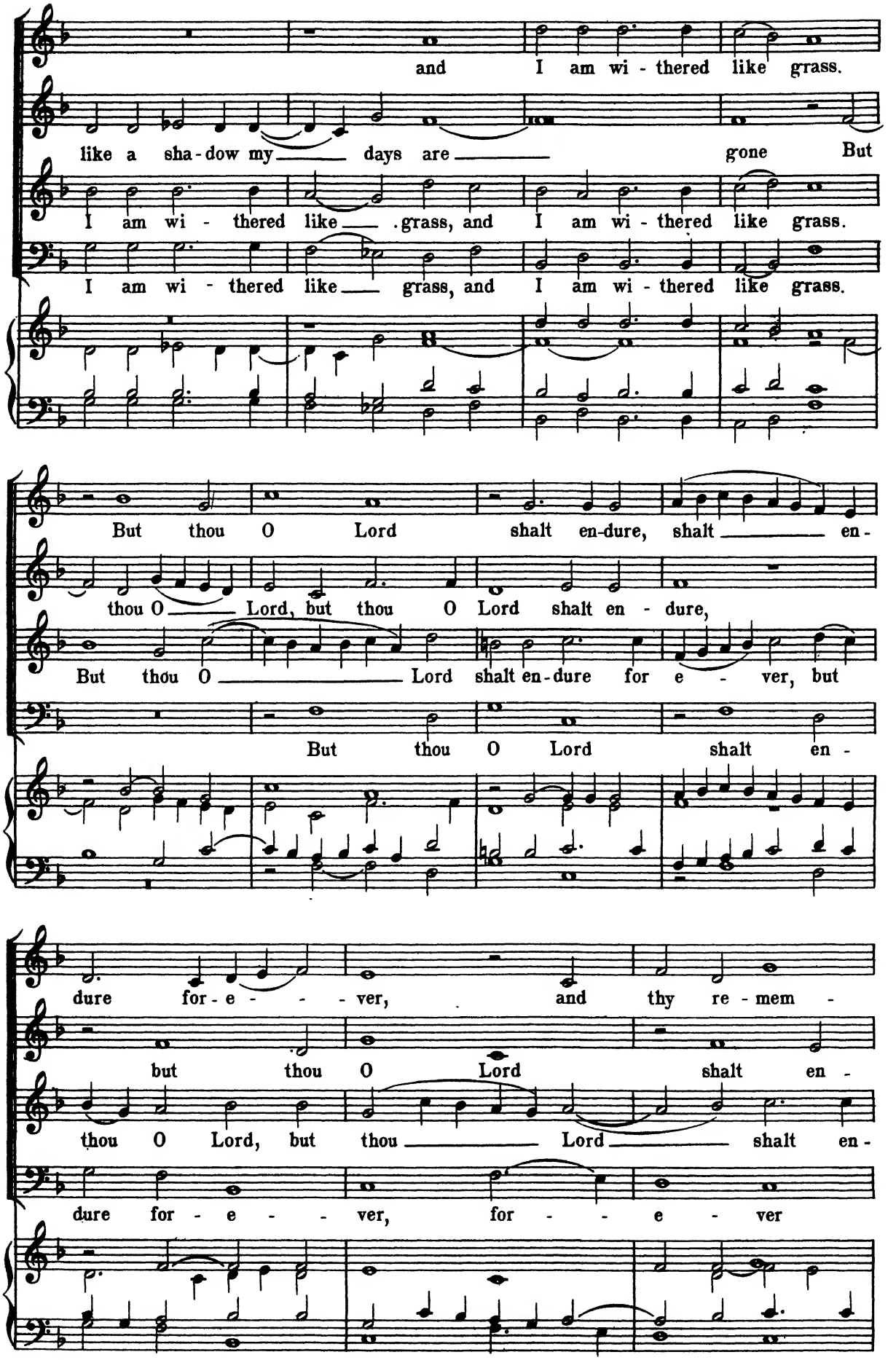
Hear My Prayer O Lord.

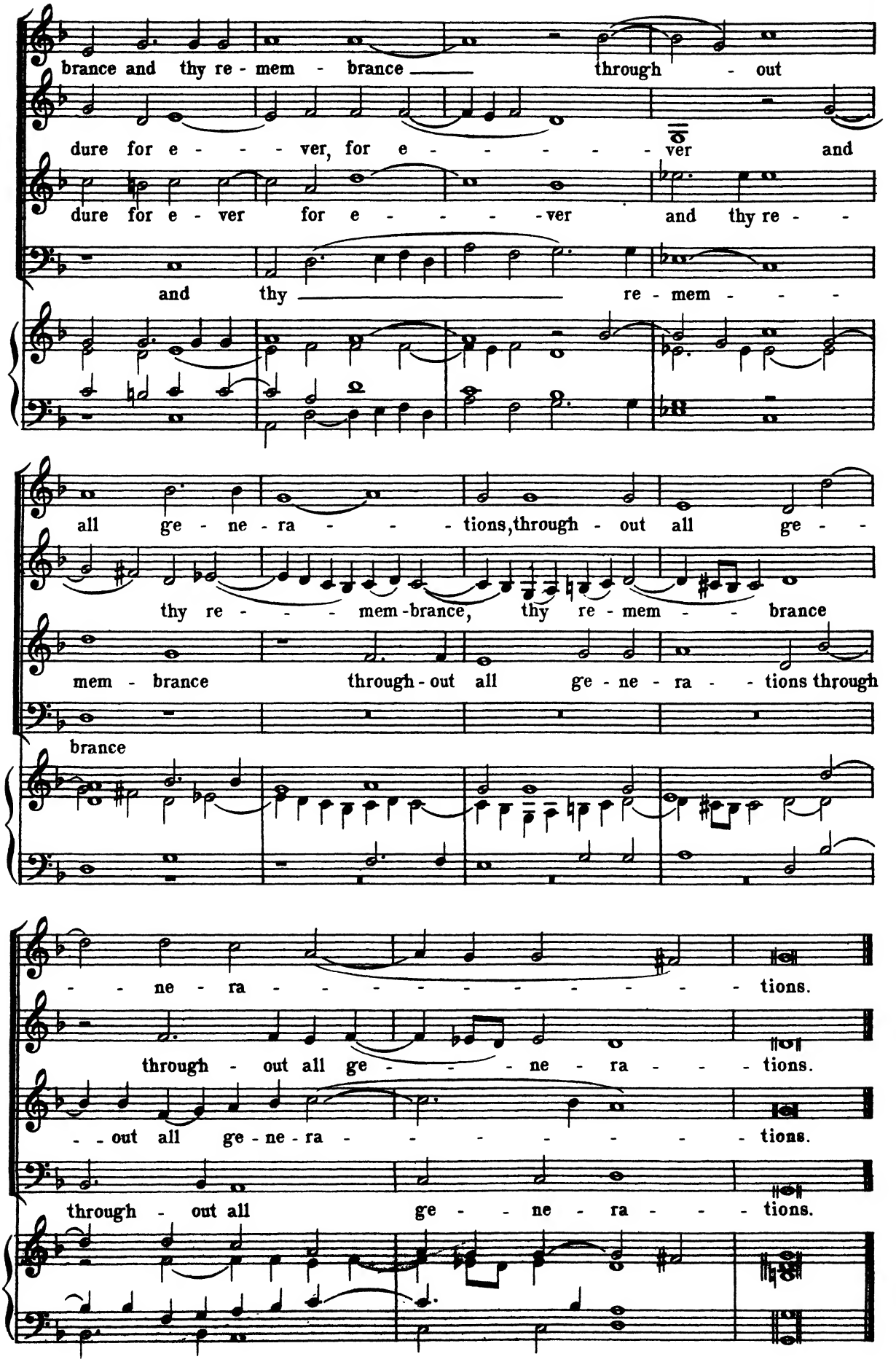
ORLANDO DI LASSO.




the time of my trou - ble: in - cline thine ear un -
the time of my trou - ble: in - cline thine ear
the time of my trou - ble: in - cline thine
the time of my trou - ble: in - cline thine
to me when I call O hear me, O hear
un - to me when I call O hear me and that
ear un - to me when I call O hear me and that
ear un - to me when I call O hear me and that
me and that right soon, and that right soon. For I have
right soon, and that right soon. For
right soon, O hear me and that right soon. For
right soon, O hear me and that right soon.


ea - ten ash - es as it were bread, as it were bread,
I have ea - ten ash - es as it were bread, as it were bread, For
I have ea - ten ash - es as it were bread, and
For I have ea - ten ash-es as it were bread, and
as it were bread and mingled my drink with
I have ea - ten ash-es as it were bread and min-gled
min - gled my drink with weep - ing, with weep - ing,
min - gled my drink with weep - ing. My
weep - ing. My days are gone like a sha - dow
my drink with weep - ing. My days are gone
My days are gone like a sha - dow
days are gone like a sha - dow and

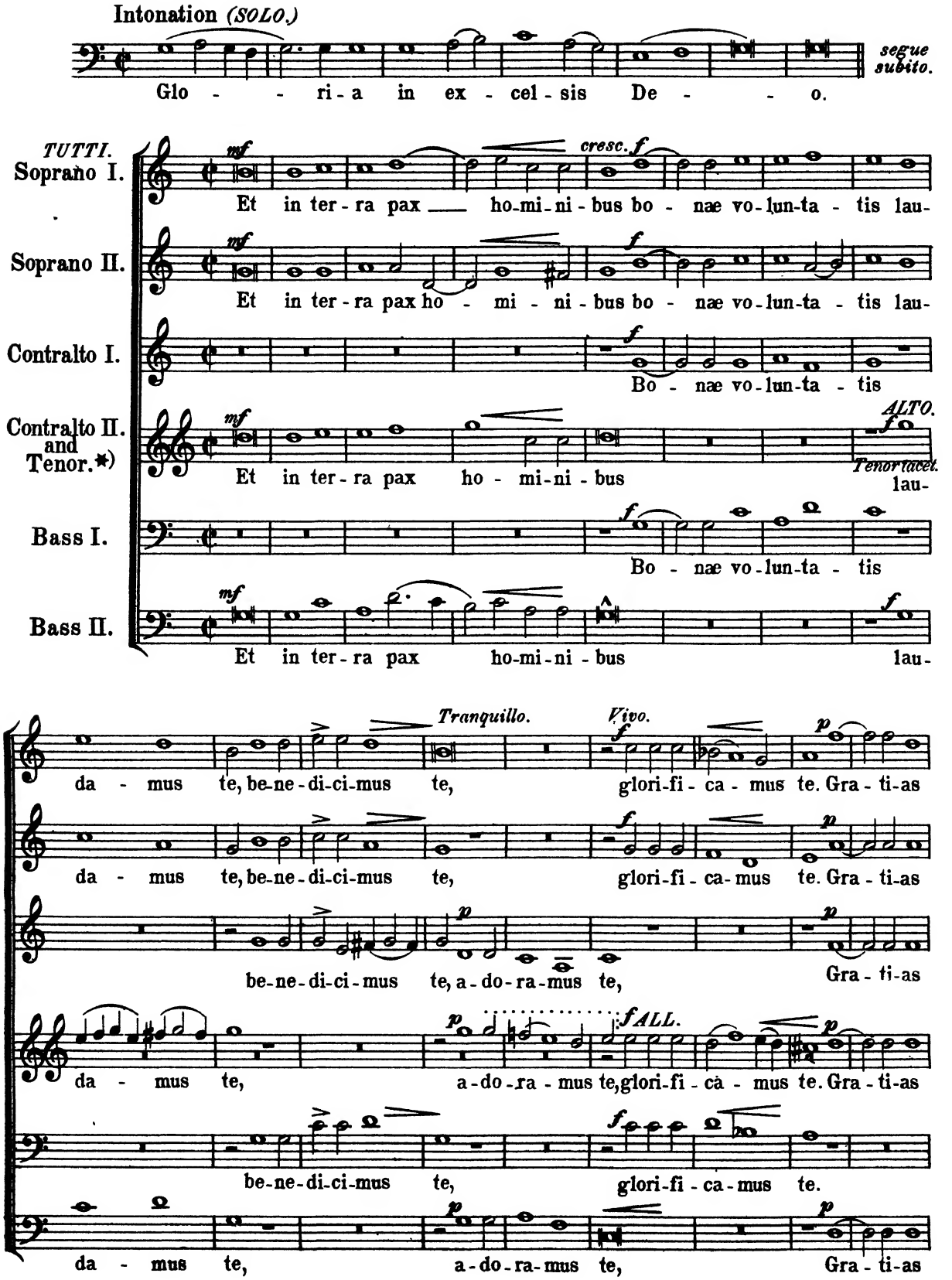

and I am wi - thered like grass.
like a sha - dow my days are gone But
I am wi - thered like . grass, and I am wi - thered like grass.
I am wi - thered like grass, and I am wi - thered like grass.
But thou O Lord shalt en-dure, shalt en -
thou O Lord, but thou O Lord shalt en - dure,
But thou O Lord shalt en-dure for e - ver, but
But thou O Lord shalt en -
dure for - e - - - ver, and thy re - mem -
but thou O Lord shalt en -
thou O Lord, but thou Lord shalt en -
dure for - e - - ver, for - - e - ver

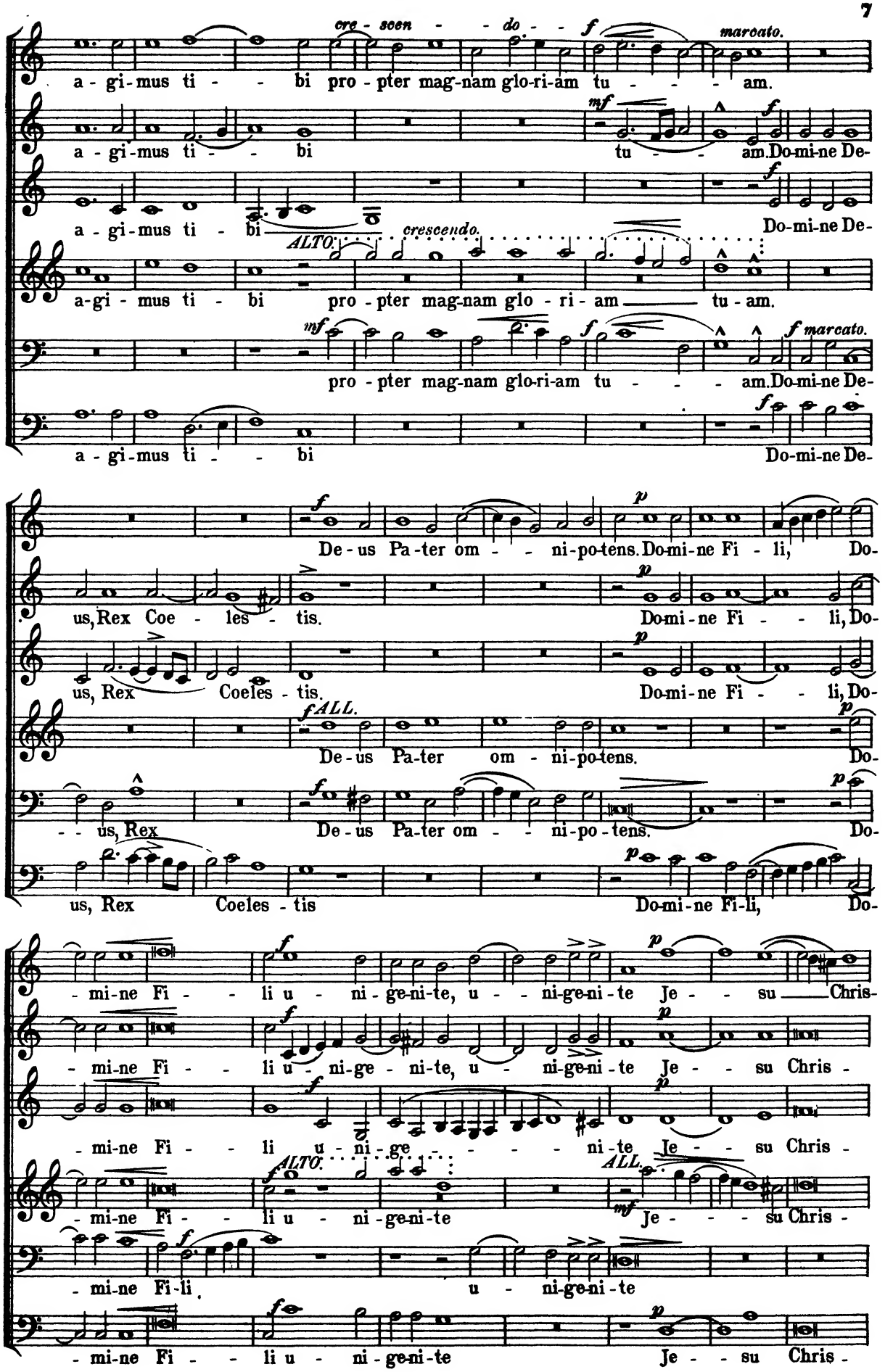

brance and thy re - mem - brance through - out
dure for e - - - - ver, for e - - - - - - ver and
dure for e - ver for e - - - - ver and thy re - -
and thy re - mem - - -
all ge - ne - ra - - - - tions, through - out all ge - -
thy re - - - - mem - brance, thy re - mem - - brance
mem - brance through - out all ge - ne - ra - - tions through
brance
- - ne - ra - - - - - - - - - - tions.
through - out all ge - - - - ne - ra - - - tions.
- - out all ge - ne - ra - - - - - - - - tions.
through - out all ge - - - ne - ra - - - tions.

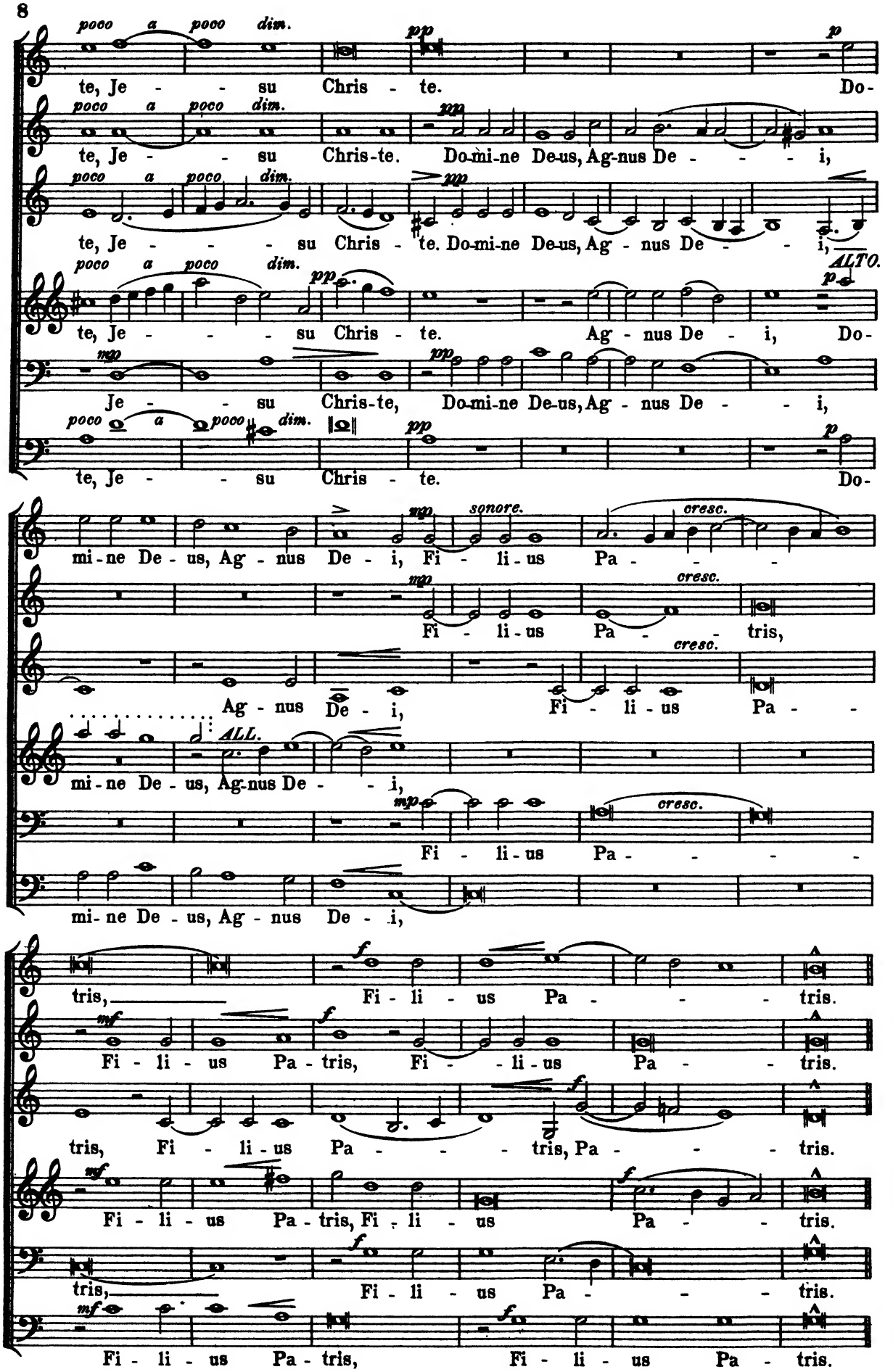
Gloria in Excelsis.

FROM THE MISSA PAPAE MARCELLI.

PALESTRINA.

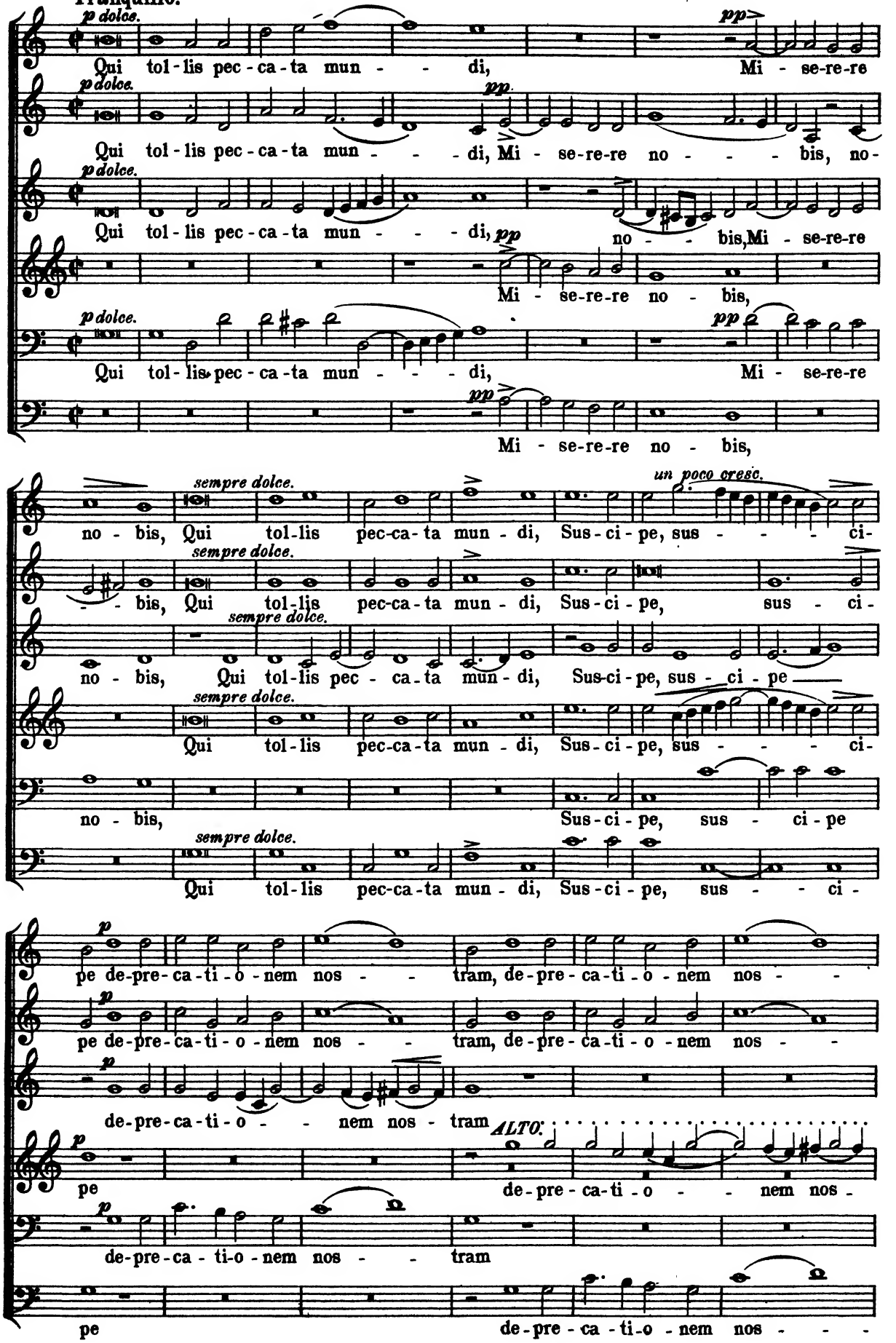


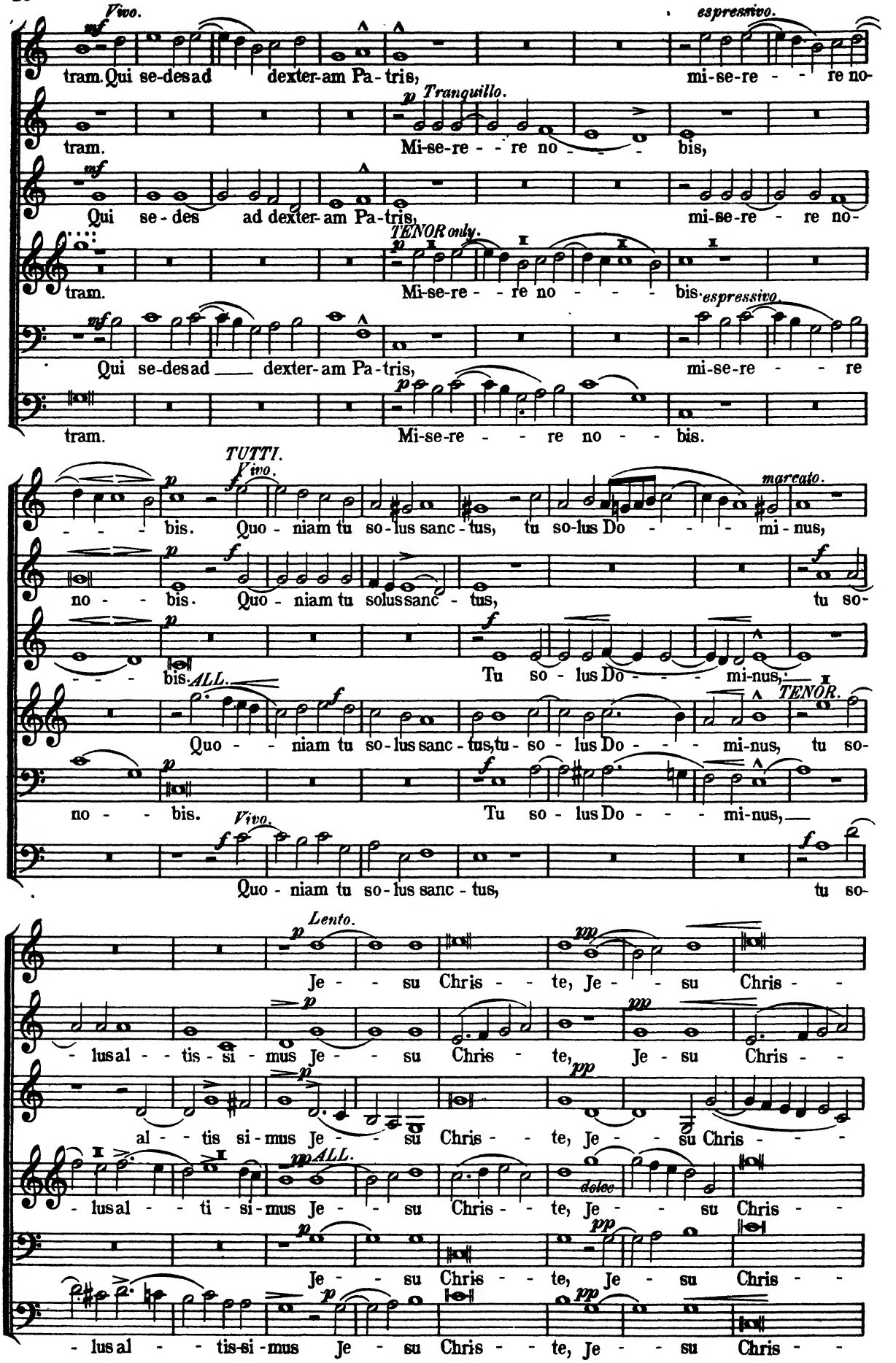

cre - scen - - do - - f marcato.
a - gi - mus ti - - bi pro - pter mag-nam glo-ri-am tu - - - - am.
mf f
a - gi - mus ti - - bi tu - - - am. Do-mi-ne De-
f
a - gi - mus ti - bi Do-mi-ne De-
ALTO. crescendo.
a-gi - mus ti - bi pro - pter mag-nam glo - ri - am tu - am.
mf f f marcato.
pro - pter mag-nam glo-ri-am tu - - - - am. Do-mi-ne De-
a - gi-mus ti - - bi Do-mi-ne De-
f p
De - us Pa-ter om - - ni-po-tens. Do-mi-ne Fi - li, Do-
us, Rex Coe - les - tis. Do-mi-ne Fi - - li, Do-
us, Rex Coeles - tis. Do-mi-ne Fi - - li, Do-
f ALL. p
De - us Pa-ter om - ni-po-tens. Do-
- - us, Rex De - us Pa-ter om - - ni-po - tens. Do-
us, Rex Coeles - tis Do-mi-ne Fi-li, Do-
f p
- mi-ne Fi - - li u - ni - ge-ni-te, u - - ni-ge-ni-te Je - - su Chris-
- mi-ne Fi - - li u - ni-ge - ni-te, u - ni-ge-ni-te Je - - su Chris -
- mi-ne Fi - - li u - ni-ge - - - - ni-te Je - - su Chris -
f ALTO. ALL.
- mi-ne Fi - - li u - ni-ge-ni-te mf Je - - - - su Chris -
- mi-ne Fi-li. u - ni-ge-ni-te
- mi-ne Fi - - li u - ni-ge-ni-te Je - - su Chris -

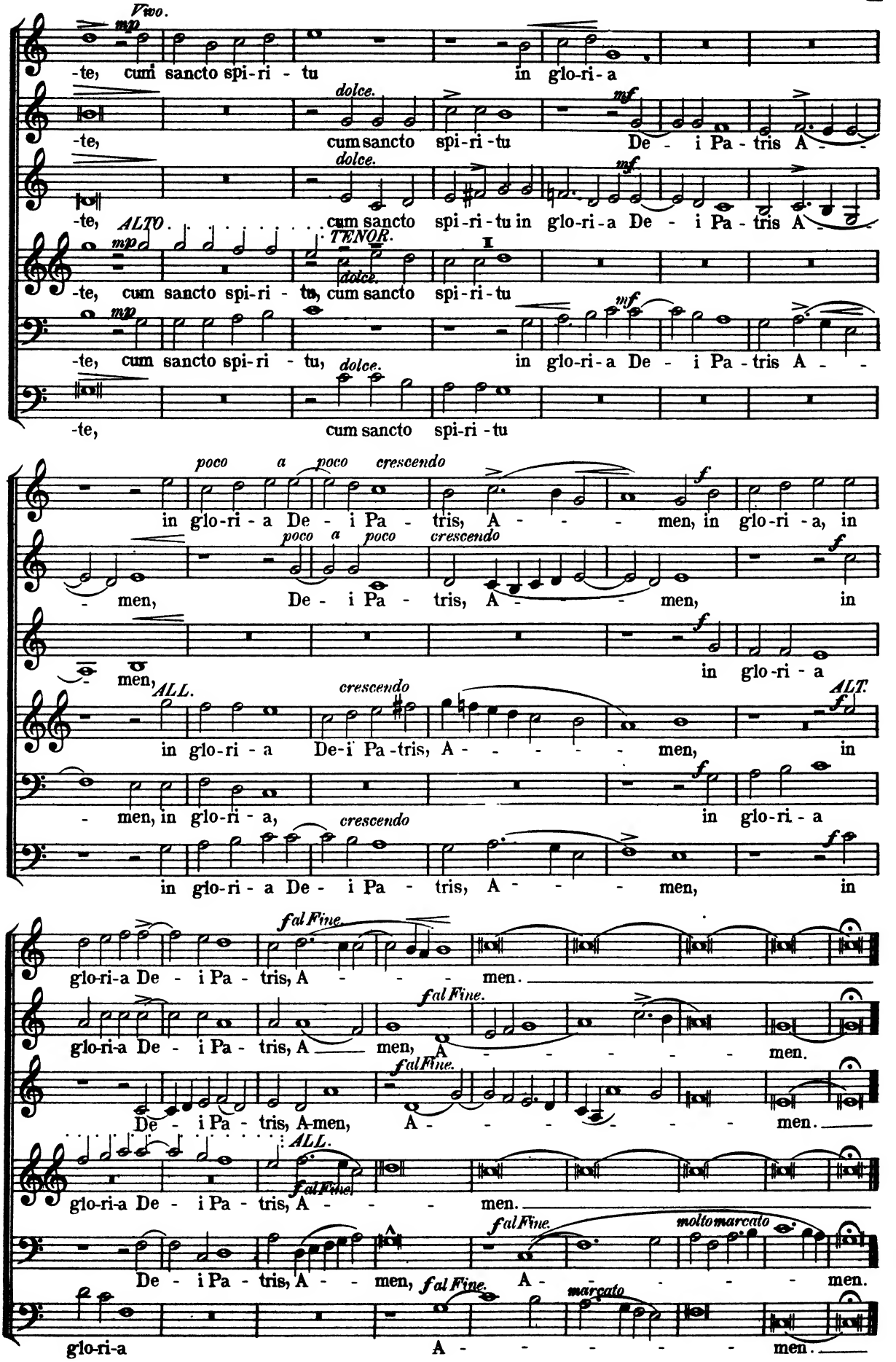

poco a poco dim.
pp
p
te, Je - - su Chris - te. Do-
poco a poco dim.
pp
te, Je - - su Chris-te. Do-mi-ne De-us, Ag-nus De - - - i,
poco a poco dim.
pp
mp
te, Je - - - su Chris - te. Do-mi-ne De-us, Ag - nus De - - i,
poco a poco dim.
pp
ALTO.
p
te, Je - - - su Chris - te. Ag - nus De - i, Do-
mp
pp
Je - - su Chris-te, Do-mi-ne De-us, Ag - nus De - - i,
poco a poco dim.
pp
p
te, Je - - su Chris - te. Do-
mi-ne De - us, Ag - nus De - i, Fi - li - us Pa - - -
mp
sonore.
cresc.
Fi - li - us Pa - - tris,
cresc.
Ag - nus De - i, Fi - li - us Pa - -
ALL.
mi-ne De - us, Ag-nus De - - i,
mp
cresc.
Fi - li - us Pa - - - -
mi-ne De - us, Ag - nus De - i,
tris, Fi - li - us Pa - - - tris.
mf
f
Fi - li - us Pa - tris, Fi - - li - us Pa - - tris.
f
tris, Fi - li - us Pa - - - tris, Pa - - - tris.
mf
f
Fi - li - us Pa - tris, Fi - li - us Pa - - tris.
f
tris, Fi - li - us Pa - - - tris.
mf
f
Fi - li - us Pa - tris, Fi - li - us Pa - tris.

Semi-Chorus or Solo Voices.

Tranquillo.




Vivo.
espressivo.
tram. Qui se-desad dexter-am Pa-tris, mi-se-re - - re no-
Tranquillo.
tram. Mi-se-re - - re no - - - bis,
Qui se - des ad dexter-am Pa-tris, mi-se-re - re no-
TENOR only.
tram. Mi-se-re - - re no - - - bis.
espressivo.
Qui se-desad ___ dexter-am Pa-tris, mi-se-re - - re
tram. Mi-se-re - - re no - - bis.
TUTTI.
Vivo.
marcato.
- - - - bis. Quo - niam tu so-lus sanc-tus, tu so-lus Do - - - - mi-nus,
no - - bis. Quo - niam tu solussanc - tus, tu so-
- - - - bis.
ALL.
Tu so - lus Do - - - mi-nus,
TENOR.
Quo - - niam tu so-lus sanc - tus,tu - so - lus Do - - - - mi-nus, tu so-
no - - bis.
Tu so - lus Do - - - mi-nus,
Vivo.
Quo - niam tu so-lus sanc - tus, tu so-
Lento.
Je - - su Chris - - te, Je - - su Chris - -
- lusal - - tis - si - mus Je - - su Chris - te, Je - su Chris - -
al - - tis si-mus Je - - su Chris - - te, Je - - su Chris - - -
ALL.
- lusal - - ti - si-mus Je - - su Chris - - te, Je - - su Chris - -
dolce
Je - - su Chris - - te, Je - su Chris - -
- lusal - - tis-si-mus Je - su Chris - - te, Je - - su Chris - -

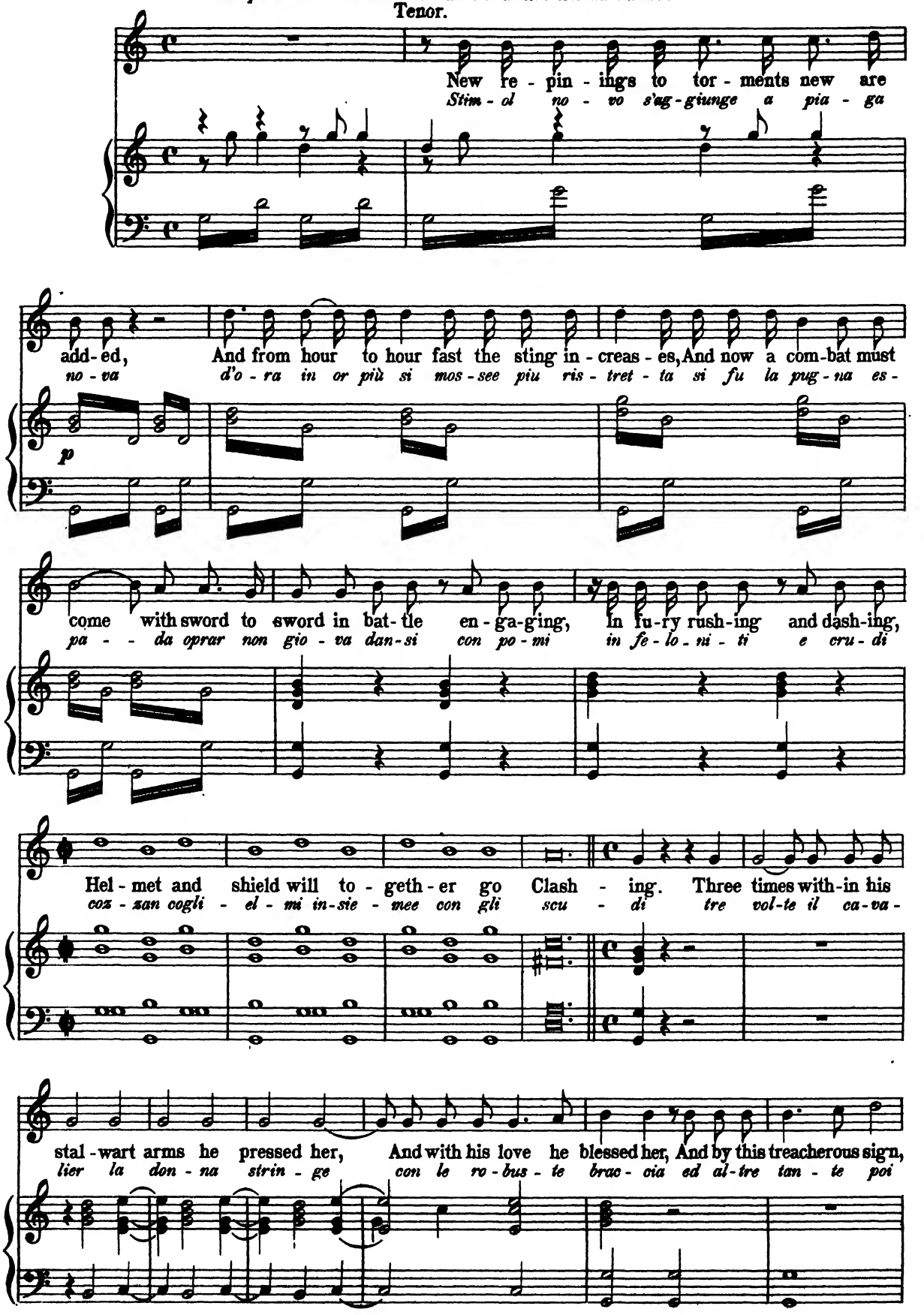

Vivo.
mp
-te, cum sancto spi-ri - tu in glo-ri-a
dolce.
mf
-te, cum sancto spi-ri-tu De - i Pa-tris A - -
ALTO.
TENOR.
-te, cum sancto spi-ri-tu in glo-ri-a De - i Pa-tris A - -
-te, cum sancto spi-ri - tu, cum sancto spi-ri-tu
-te, cum sancto spi-ri - tu, in glo-ri-a De - i Pa-tris A - -
-te, cum sancto spi-ri-tu
poco a poco crescendo
in glo-ri - a De - i Pa - tris, A - - - men, in glo-ri - a, in
men, De - i Pa - tris, A - - - men, in
men, in glo-ri - a
ALL.
ALT.
in glo-ri - a De-i Pa-tris, A - - - - - men, in
men, in glo-ri - a, in glo-ri - a
in glo-ri - a De - i Pa - tris, A - - - men, in
fal Fine.
glo-ri-a De - i Pa - tris, A - - - men.
glo-ri-a De - i Pa - tris, A men, A - - - - - men.
De - i Pa - tris, A-men, A - - - - - men.
glo-ri-a De - i Pa - tris, A - - - men.
De - i Pa - tris, A - - men, A - - - - - men.
molto marcato
glo-ri-a A - - - - - men.
marcato

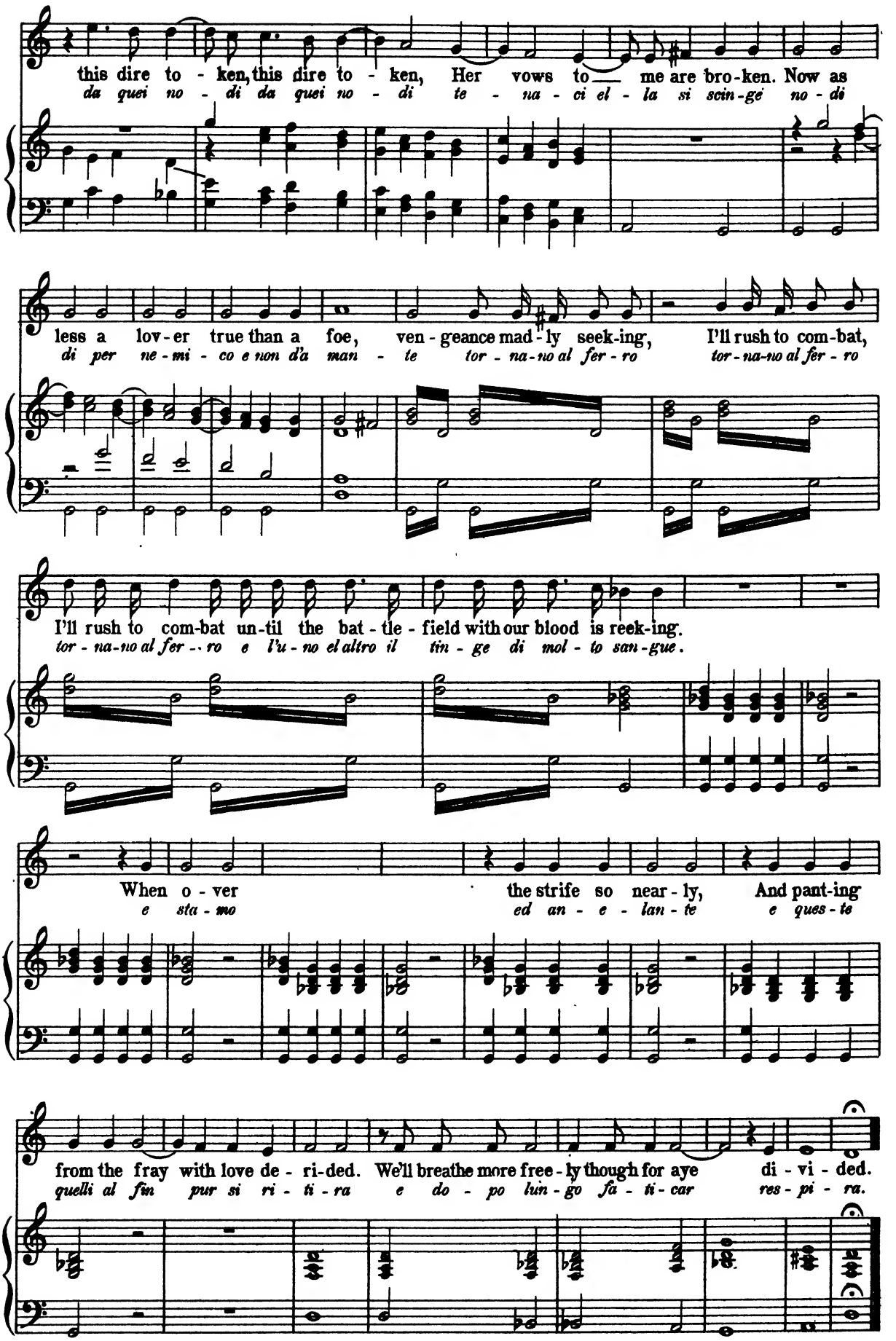
New Repinings.

From the Battle of Tancredi and Clorinda.

Orchestral accompaniment: Three Viole di brazzo and one Viole da Gamba. MONTEVERDE.

Tenor.




this dire to - ken, this dire to - ken, Her vows to — me are bro-ken. Now as
da quei no - di da quei no - di te - na - ci el - la si scin-ge no - di
less a lov-er true than a foe, ven-geance mad-ly seek-ing, I'll rush to com-bat,
di per ne - mi - co e non d'a man - te tor - na-no al fer - ro tor-na-no al fer - ro
I'll rush to com-bat un-til the bat-tle-field with our blood is reek-ing.
tor - na-no al fer - ro e l'u - no el altro il tin - ge di mol - to san-gue.
When o - ver the strife so near-ly, And pant-ing
e sta - mo ed an - e - lan - te e ques-te
from the fray with love de - ri-ded. We'll breathe more free-ly though for aye di - vi - ded.
quelli al fin pur si ri - ti - ra e do - po lun - go fa - ti - car res - pi - ra.

Sinfonia and Recitative.

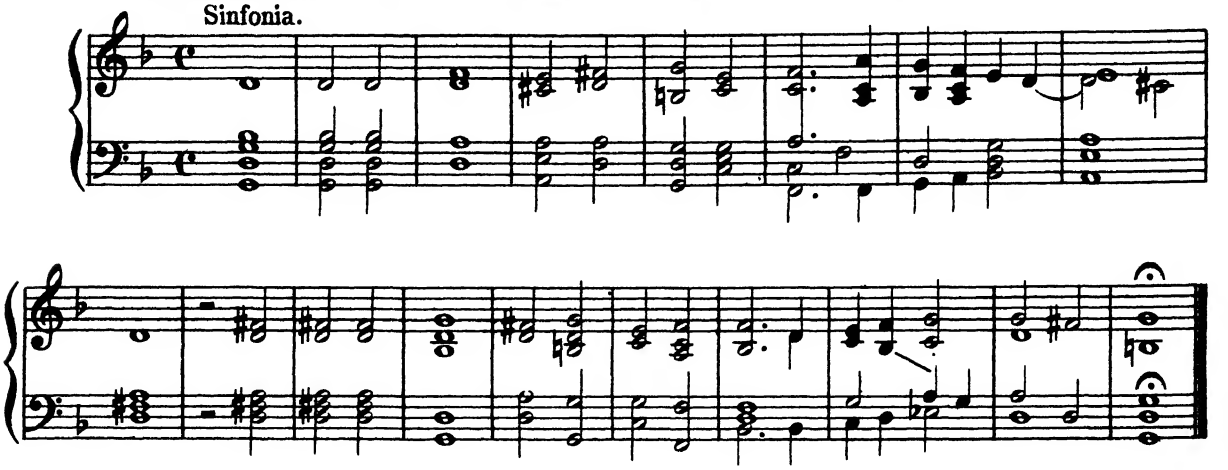
from

ORPHEUS ACT II.

MONTEVERDE.

To be played softly by Viole da bracciò, Organo di legno and Contrabasso de Viola da Gamba.

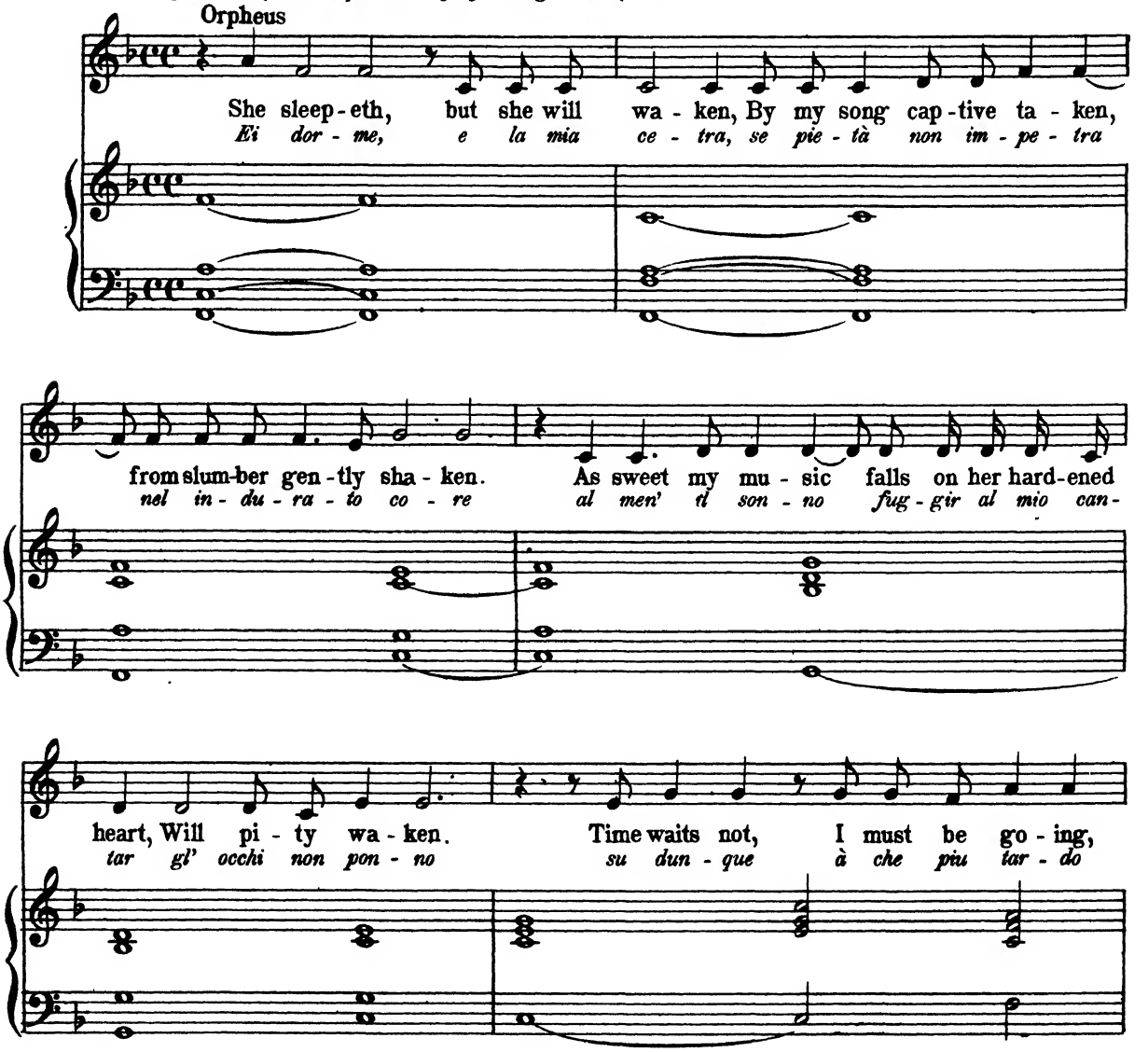
Sinfonia.

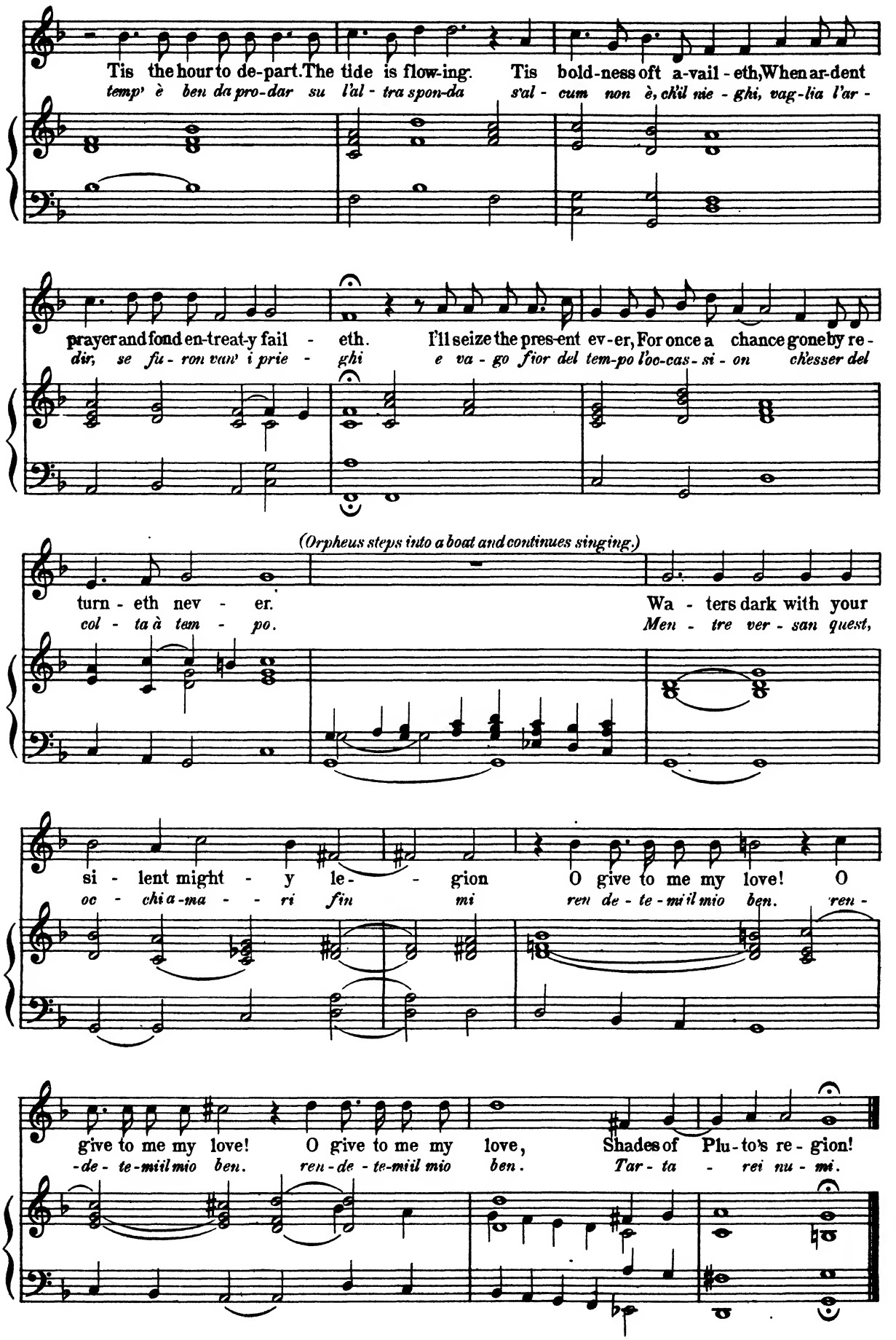


She Sleepeth.

Orpheus sings accompanied only by an organo di legno.

Orpheus

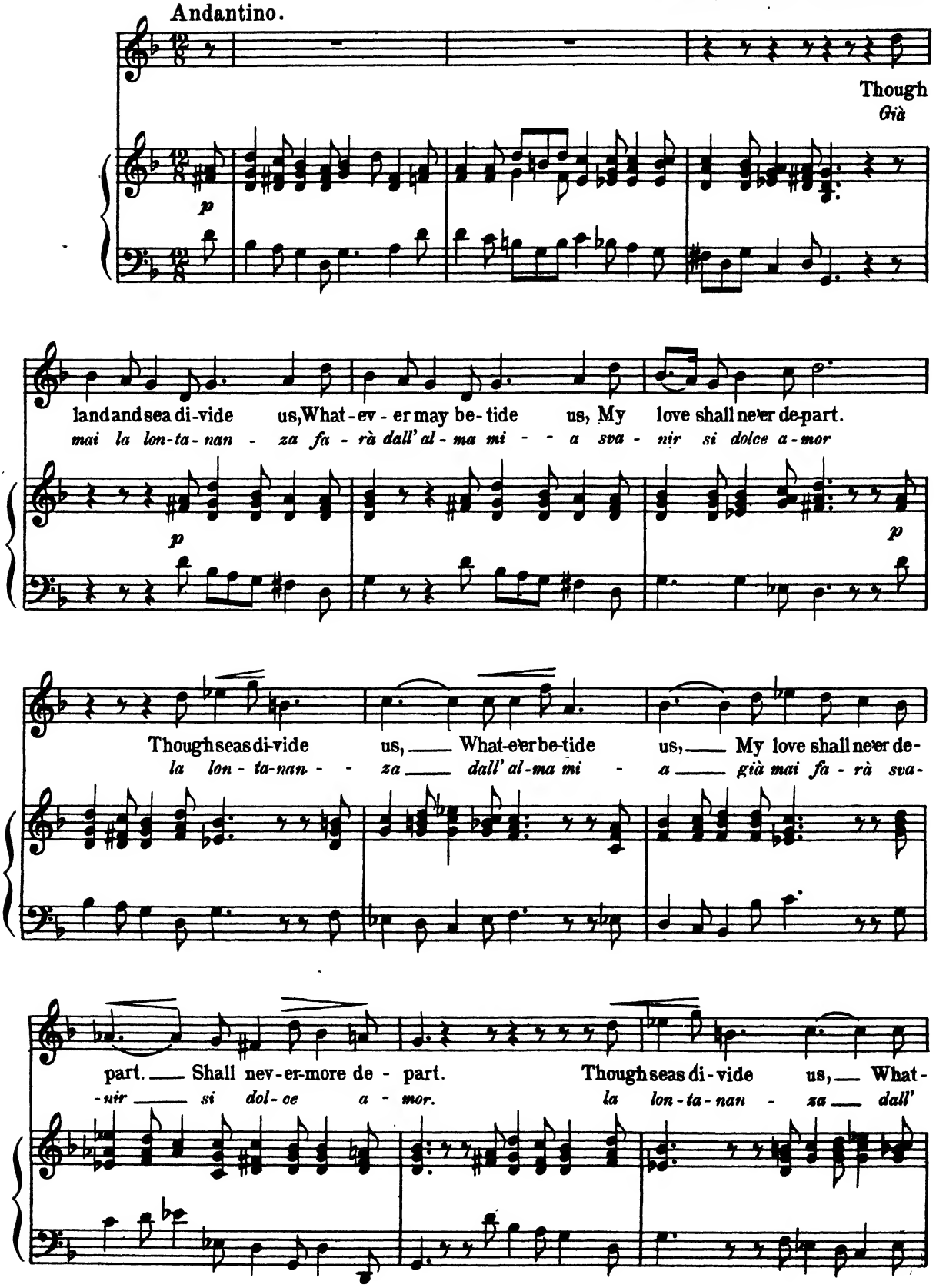


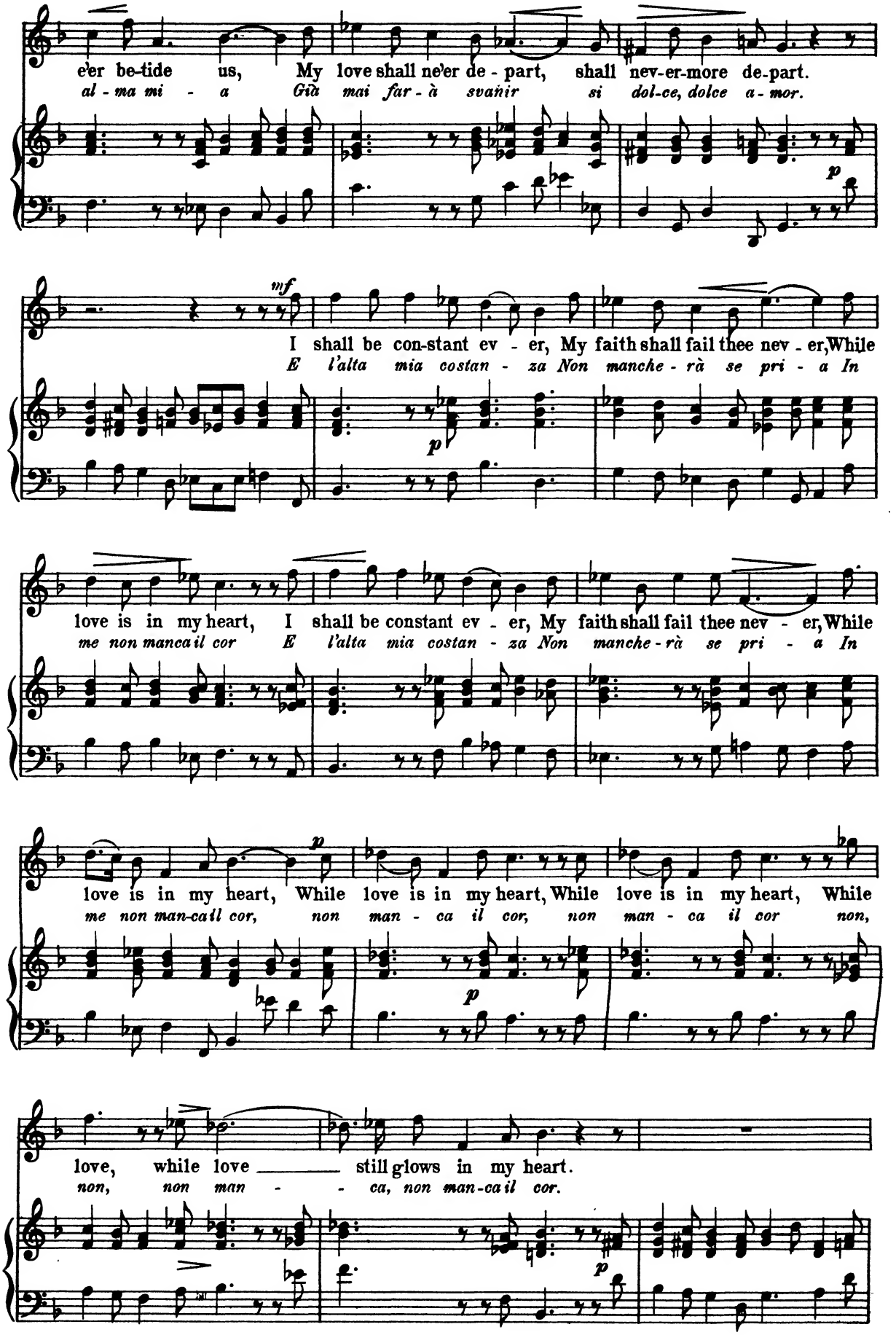

Tis the hour to de-part. The tide is flow-ing. Tis bold-ness oft a-vail-eth, When ar-dent
temp' è ben da pro-dar su l'al-tra spon-da s'al-cum non è, ch'il nie-ghi, vag-lia l'ar-
prayer and fond en-treat-y fail-eth. I'll seize the pres-ent ev-er, For once a chance gone by re-
dir, se fu-ron vaw i prie-ghi e va-go fior del tem-po l'oc-cas-si-on ch'esser del
(Orpheus steps into a boat and continues singing.)
turn-eth nev-er. Wa-ters dark with your
col-ta à tem-po. Men-tre ver-san quest,
si-lent might-y le-gion O give to me my love! O
oc-chi a-ma-ri fin mi ren de-te-mi il mio ben. ren-
give to me my love! O give to me my love, Shades of Plu-to's re-gion!
-de-te-mi il mio ben. ren-de-te-mi il mio ben. Tar-ta-rei nu-mi.

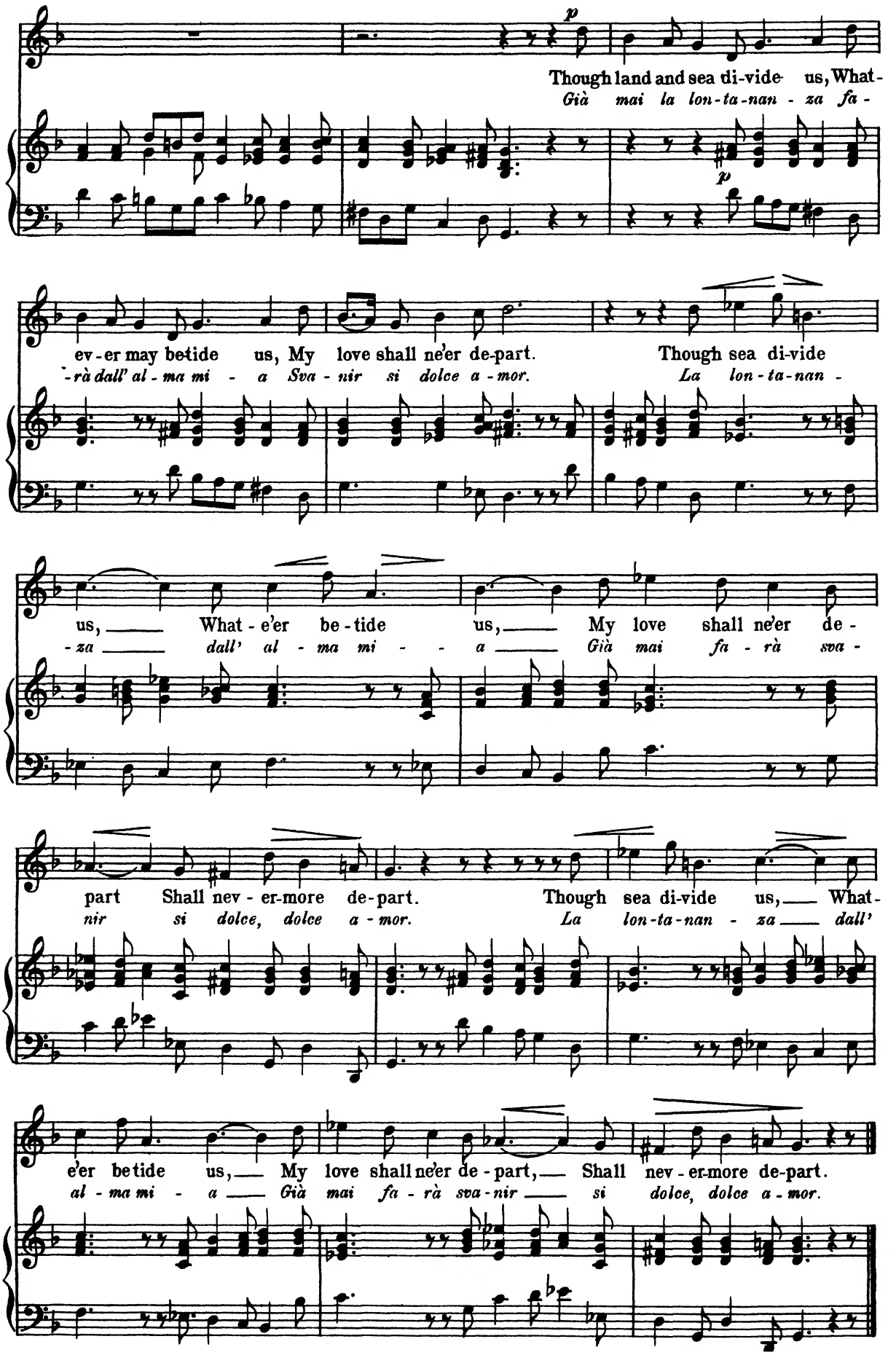
Nevermore.

(Siciliana.)

ALESSANDRO SCARLATTI.




e'er be-tide us, My love shall ne'er de - part, shall nev-er-more de-part.
al - ma mi - a Già mai far - à svanir si dol-ce, dolce a - mor.
I shall be con-stant ev - er, My faith shall fail thee nev - er, While
E l'alta mia costan - za Non manche - rà se pri - a In
love is in my heart, I shall be constant ev - er, My faith shall fail thee nev - er, While
me non manca il cor E l'alta mia costan - za Non manche - rà se pri - a In
love is in my heart, While love is in my heart, While love is in my heart, While
me non man-ca il cor, non man - ca il cor, non man - ca il cor non,
love, while love still glows in my heart.
non, non man - ca, non man-ca il cor.

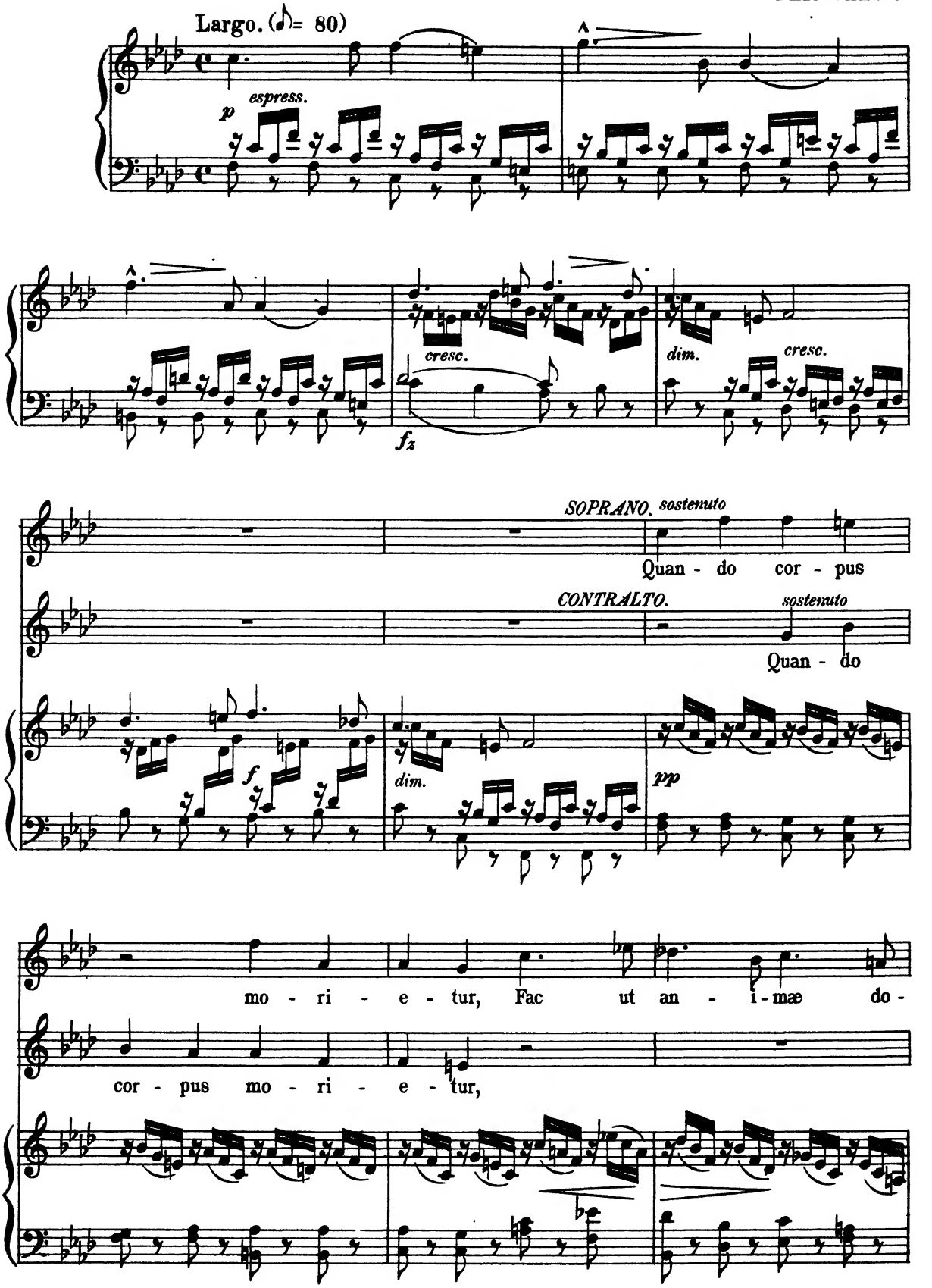

Though land and sea di-vide us, What-
Già mai la lon-ta-nan - za fa -
ev-er may be-tide us, My love shall ne'er de-part. Though sea di-vide
-rà dall' al - ma mi - a Sva - nir si dolce a - mor. La lon-ta-nan -
us, What-e'er be-tide us, My love shall ne'er de-
-za dall' al - ma mi - a Già mai fa - rà sva -
part Shall nev-er-more de-part. Though sea di-vide us, What-
nir si dolce, dolce a - mor. La lon-ta-nan - za dall'
e'er be-tide us, My love shall ne'er de-part, Shall nev-er-more de-part.
al - ma mi - a Già mai fa - rà sva-nir si dolce, dolce a - mor.

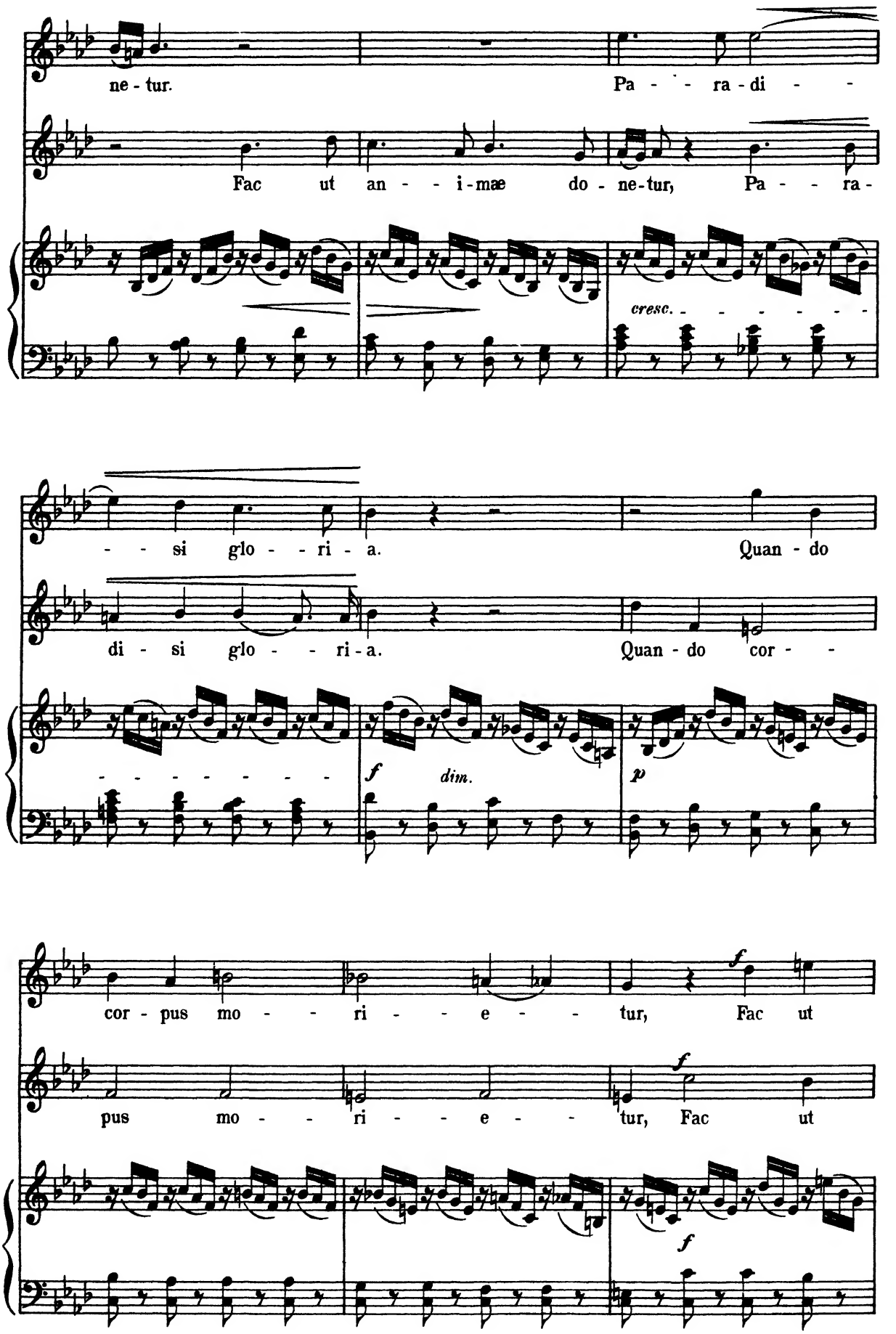
Quando Corpus Morietur.

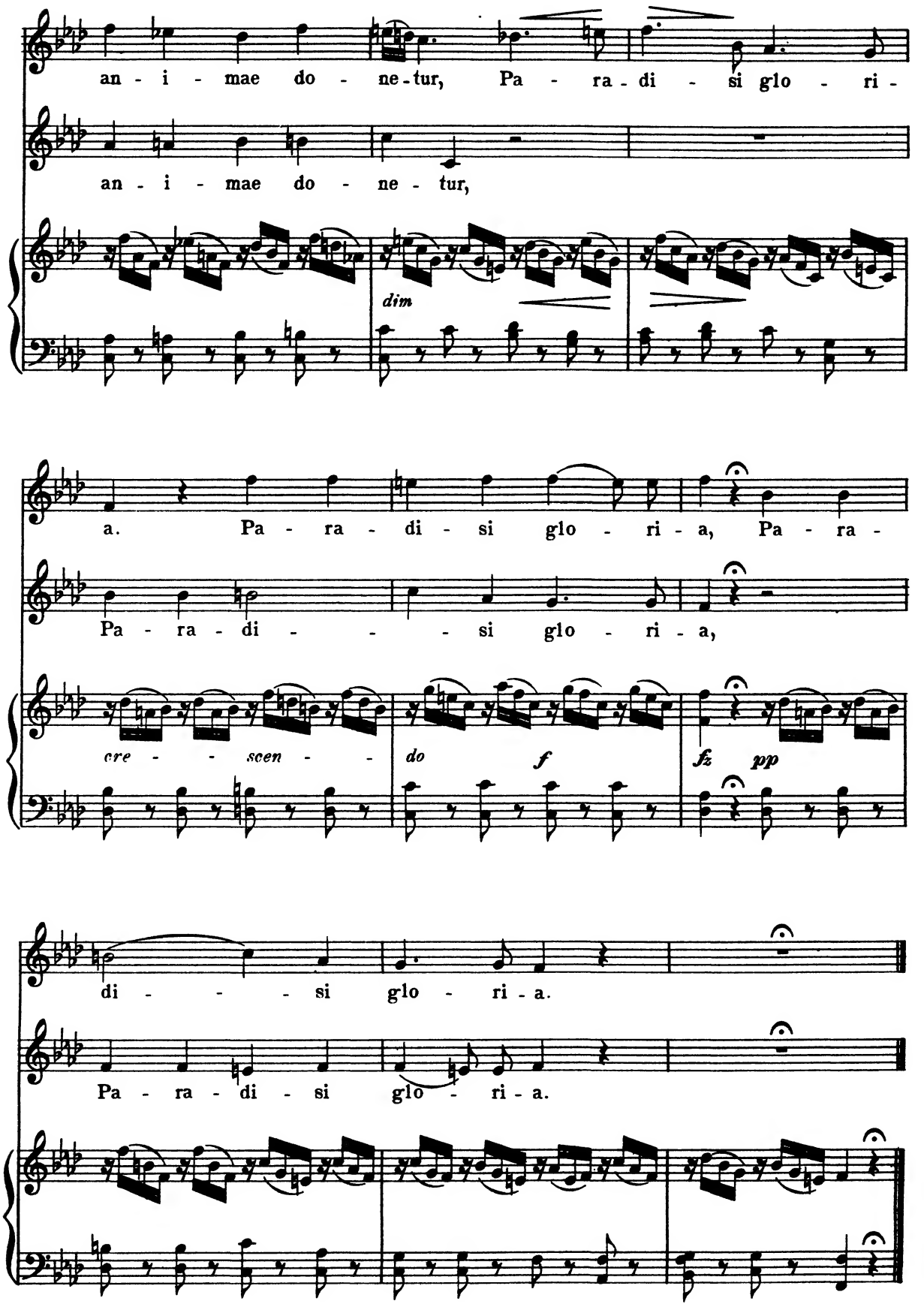
Duet. Soprano and Contralto.

from Stabat Mater.

PERGOLESI.



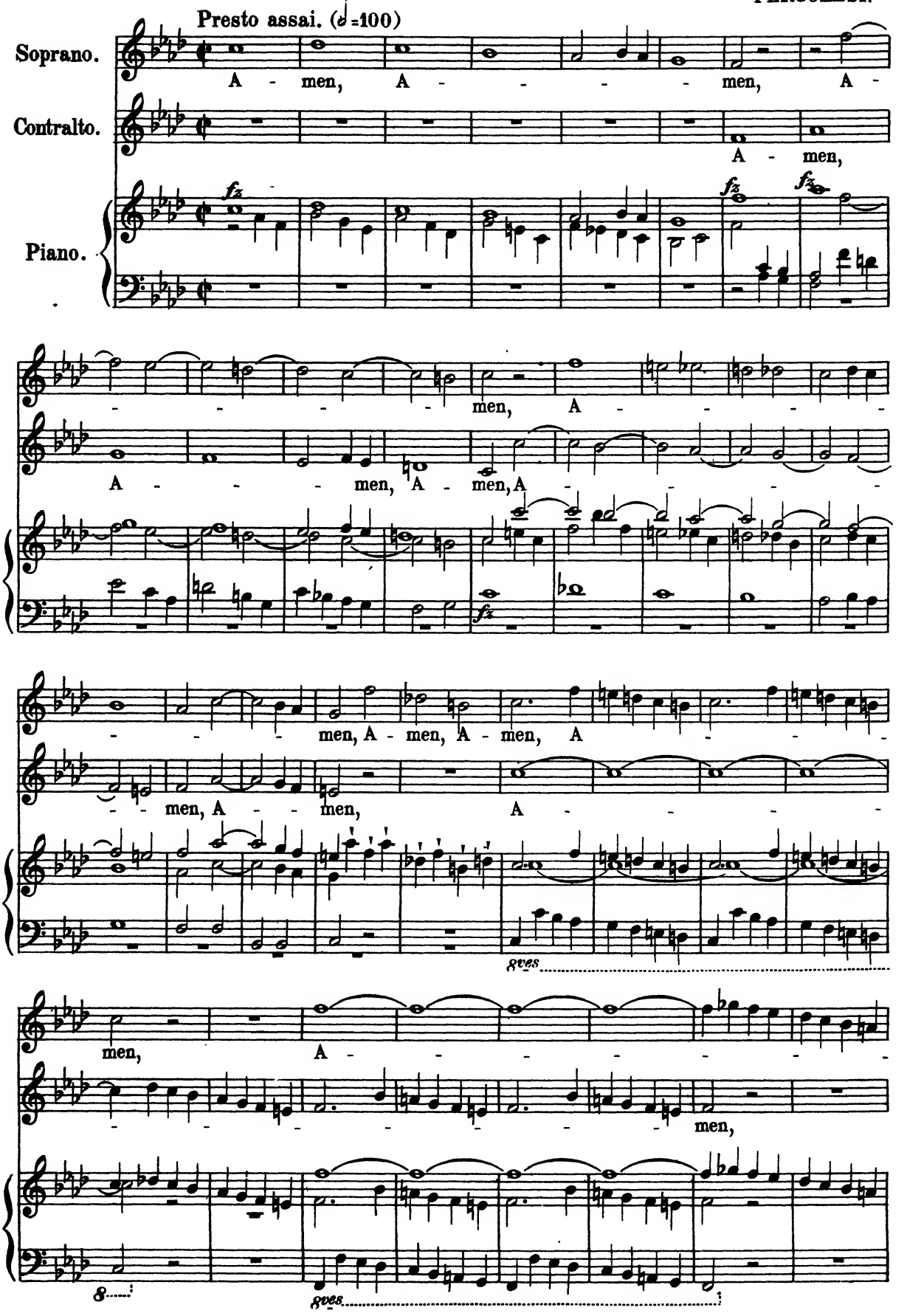

ne - tur.
Pa - - ra - di - -
Fac ut an - - i - mæ do - ne - tur, Pa - - ra -
cresc. - - - - - - -
- - si glo - - ri - a.
Quan - do
di - si glo - - ri - a.
Quan - do cor - -
- - - - - - - -
f
dim.
p
cor - pus mo - - ri - - e - - tur, Fac ut
pus mo - - ri - - e - - tur, Fac ut
f
f
f

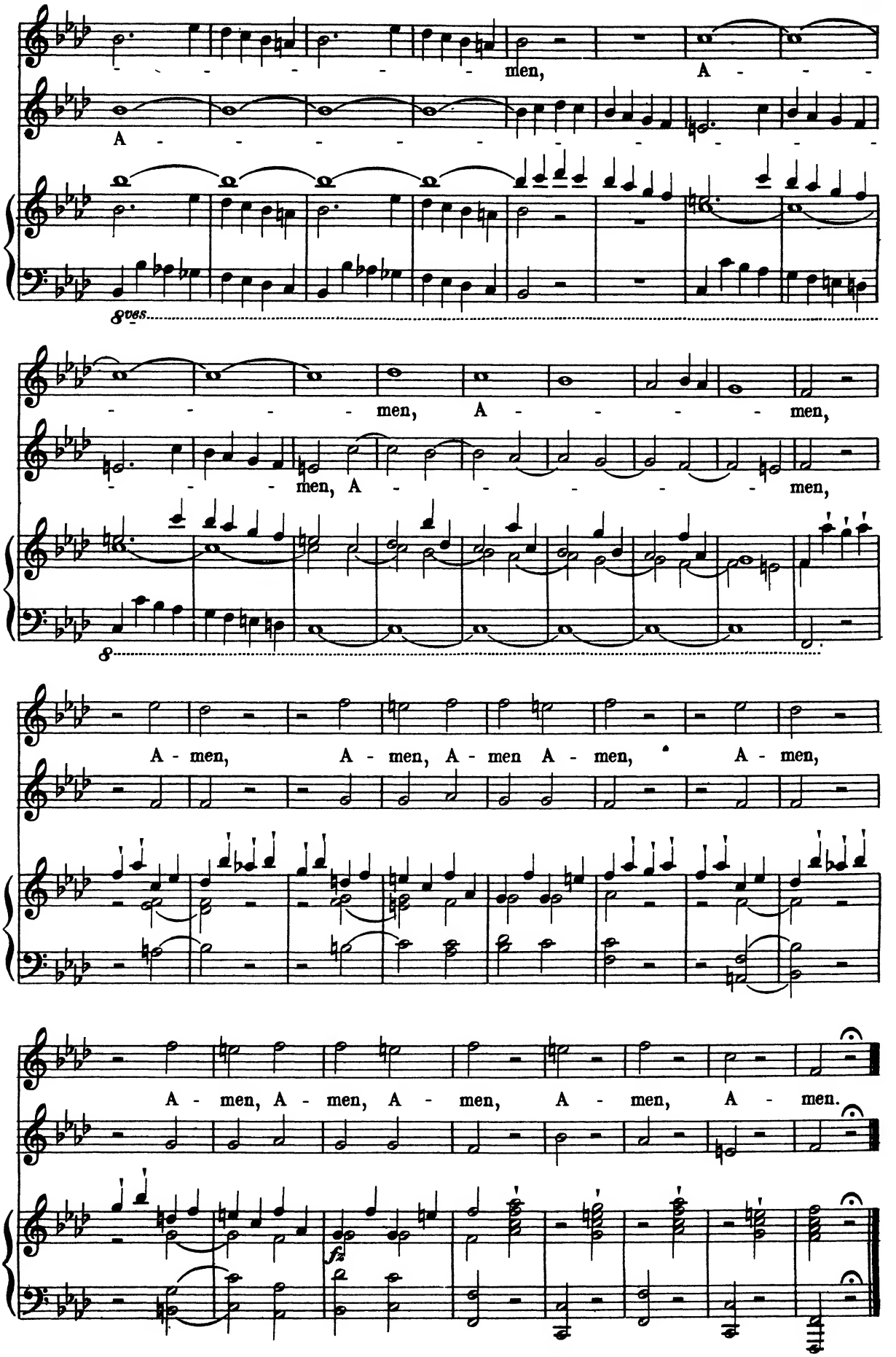

an - i - mae do - ne - tur, Pa - ra - di - si glo - ri -
an - i - mae do - ne - tur,
dim
a. Pa - ra - di - si glo - ri - a, Pa - ra -
Pa - ra - di - si glo - ri - a,
cre - scen - do
f
fz
pp
di - si glo - ri - a.
Pa - ra - di - si glo - ri - a.

Amen.

Chorus from Stabat Mater.

PERGOLESI.

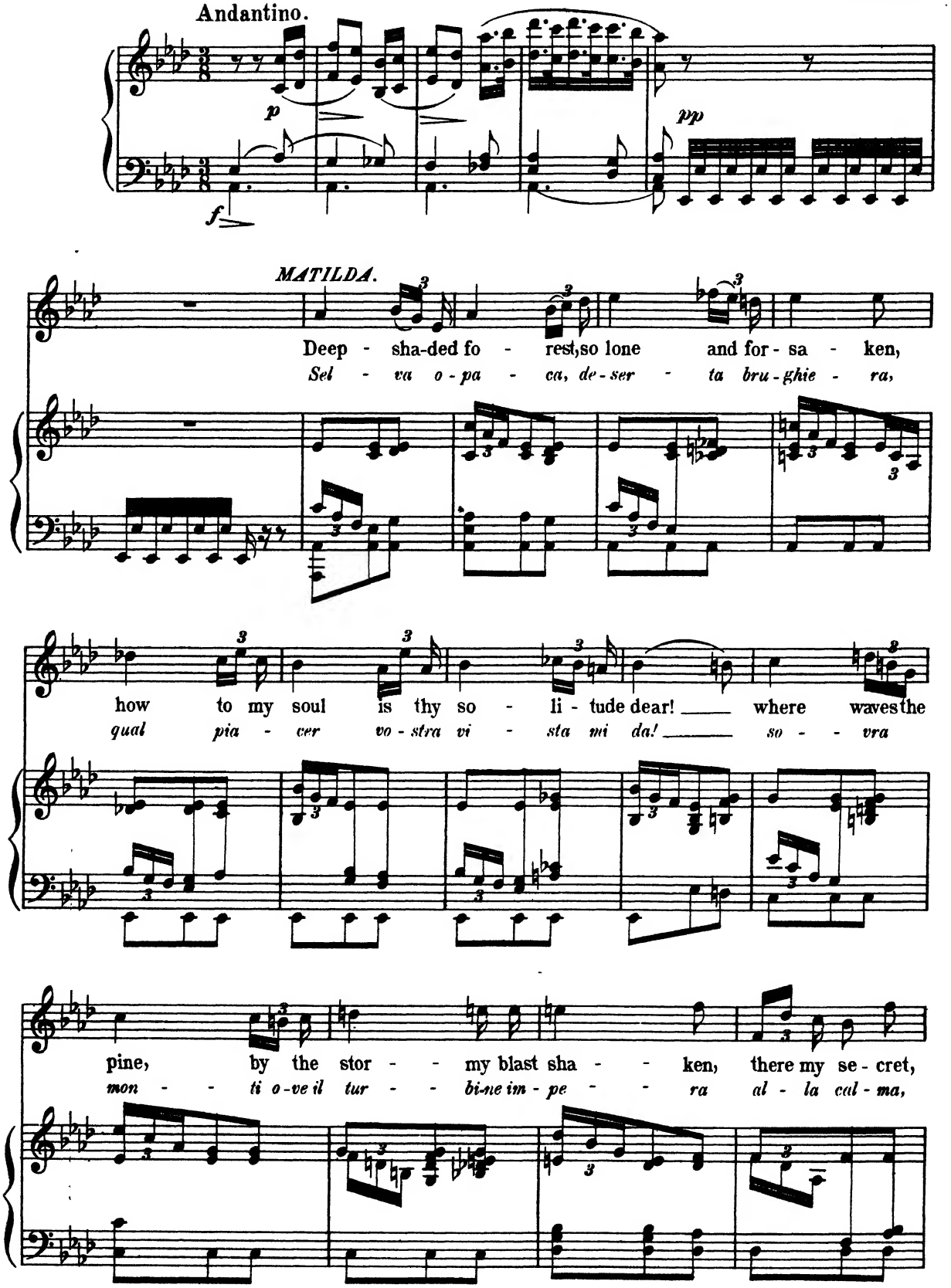


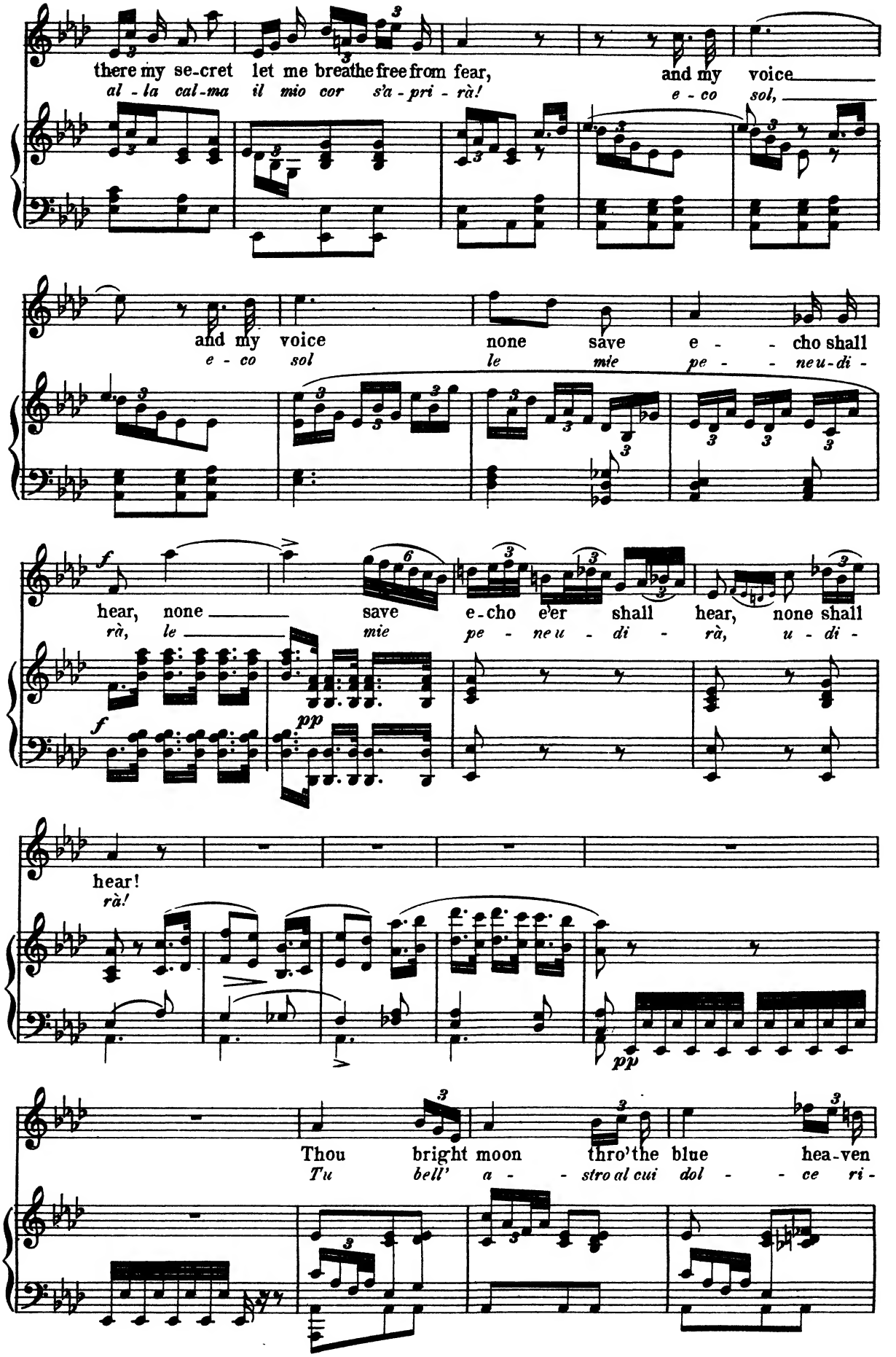

- - - - - - men, A - - -
A - - - - - - - - - - - - - -
8ves
- - - - - men, A - - - - - men,
- - - men, A - - - - - - men,
8
A - men, A - men, A - men A - men, A - men,
A - men, A - men, A - men, A - men, A - men.
fz

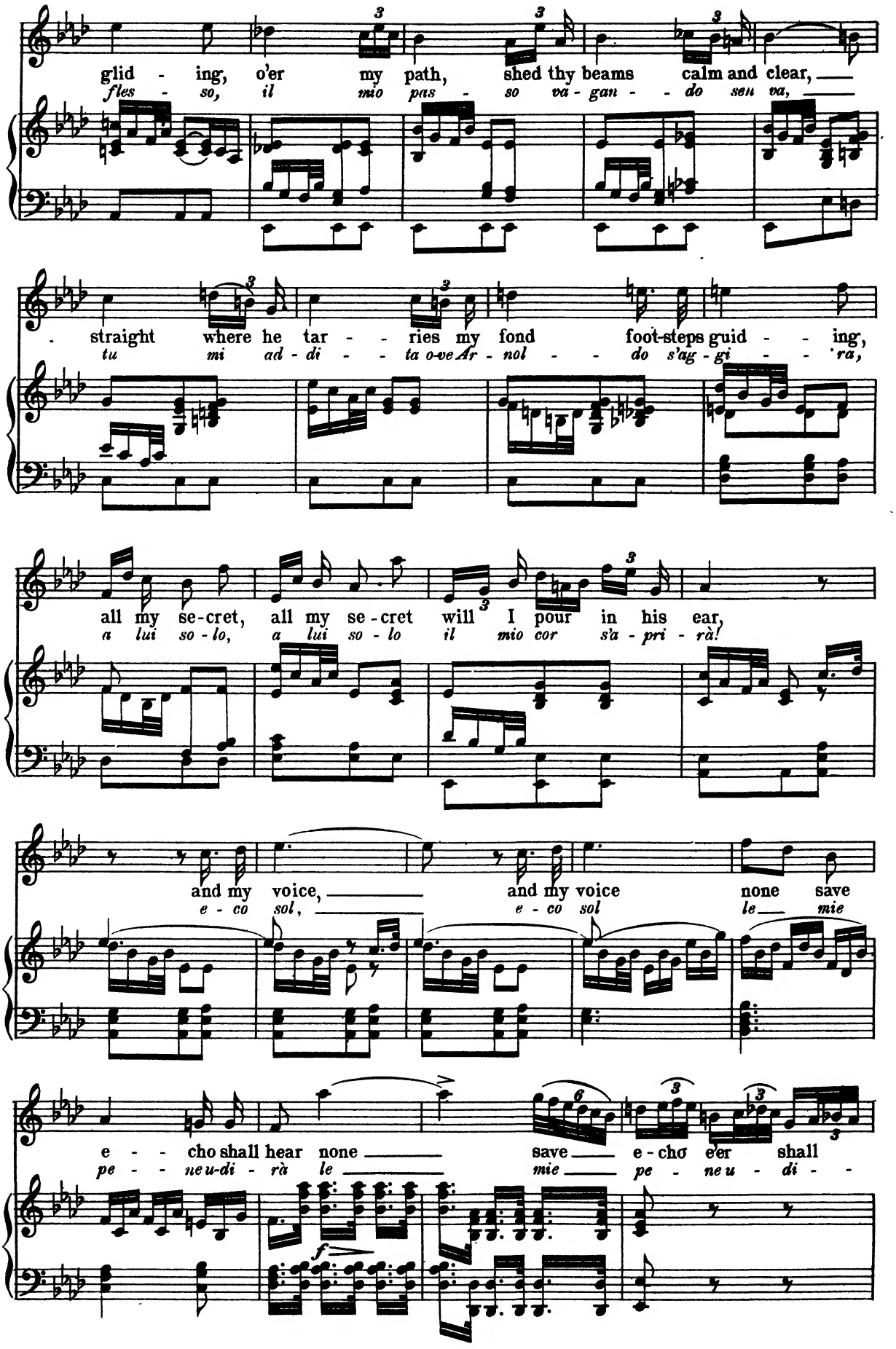
Deep Shaded Forest.

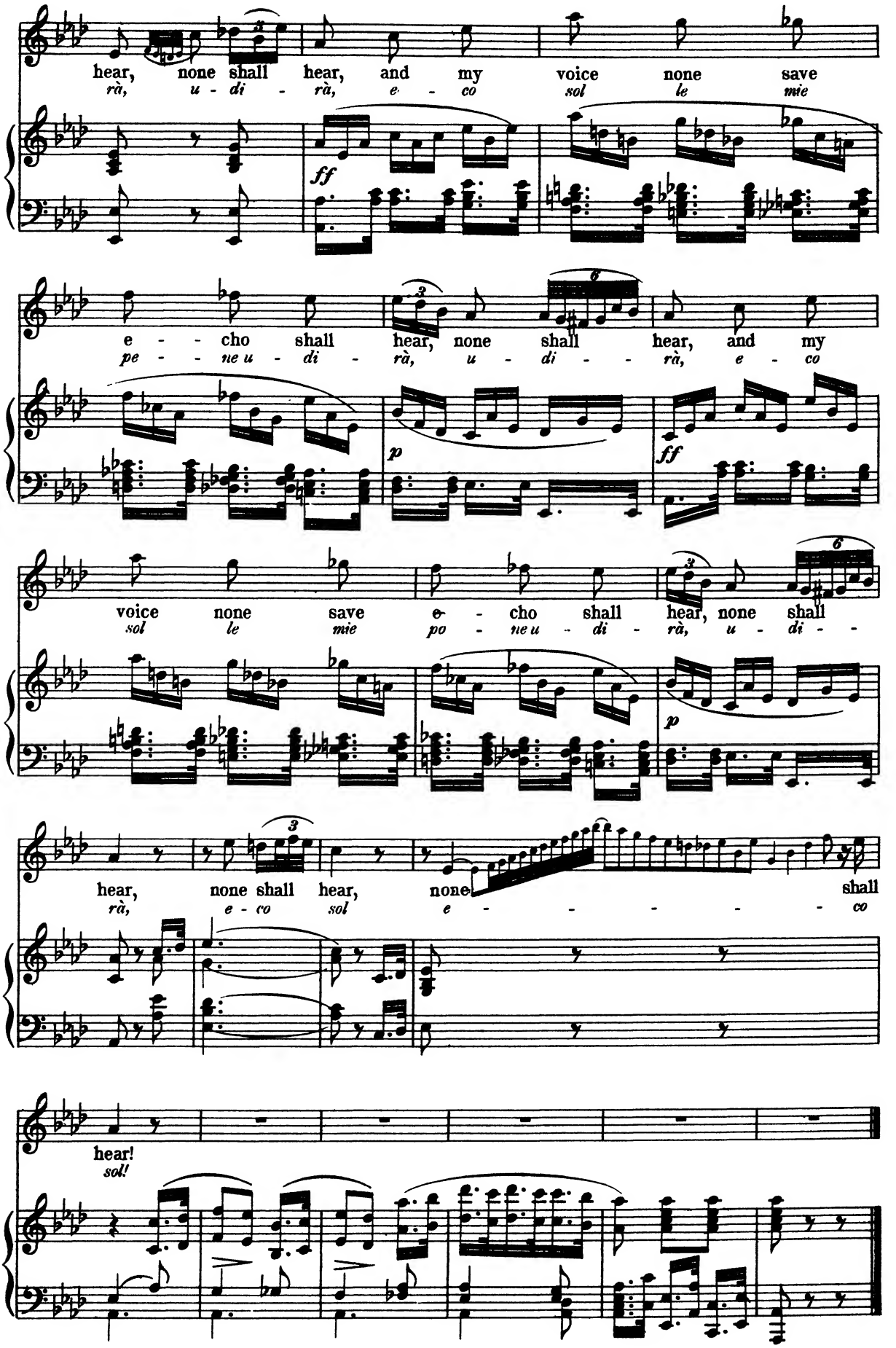
ROMANCE
from
WILLIAM TELL.

ROSSINI.




there my se-cret let me breathe free from fear, and my voice
al - la cal-ma il mio cor s'a - pri - rà! e - co sol,
and my voice none save e - - cho shall
e - co sol le mie pe - - ne u-di -
f
hear, none save e-cho e'er shall hear, none shall
rà, le mie pe - ne u - di - rà, u - di -
pp
f
hear!
rà!
pp
Thou bright moon thro'the blue hea-ven
T'u bell' a - - stro al cui dol - - ce ri -


glid - ing, o'er my path, shed thy beams calm and clear,
fles - so, il mio pas - so va - gan - do sen va,
straight where he tar - ries my fond foot-steps guid - ing,
tu mi ad - di - ta o-ve Ar - nol - do s'ag - gi - ra,
all my se-cret, all my se-cret will I pour in his ear,
a lui so - lo, a lui so - lo il mio cor s'a - pri - rà!
and my voice, and my voice none save
e - co sol, e - co sol le mie
e - cho shall hear none save e - cho e'er shall
pe - ne u-di - rà le mie pe - ne u - di -
f


hear, none shall hear, and my voice none save
rà, u - di - rà, e - co sol le mie
ff
e - cho shall hear, none shall hear, and my
pe - ne u - di - rà, u - di - rà, e - co
p
ff
voice none save e - cho shall hear, none shall
sol le mie po - ne u - di - rà, u - di - -
p
hear, none shall hear, none shall
rà, e - co sol e - - - - - - co
hear!
sol!

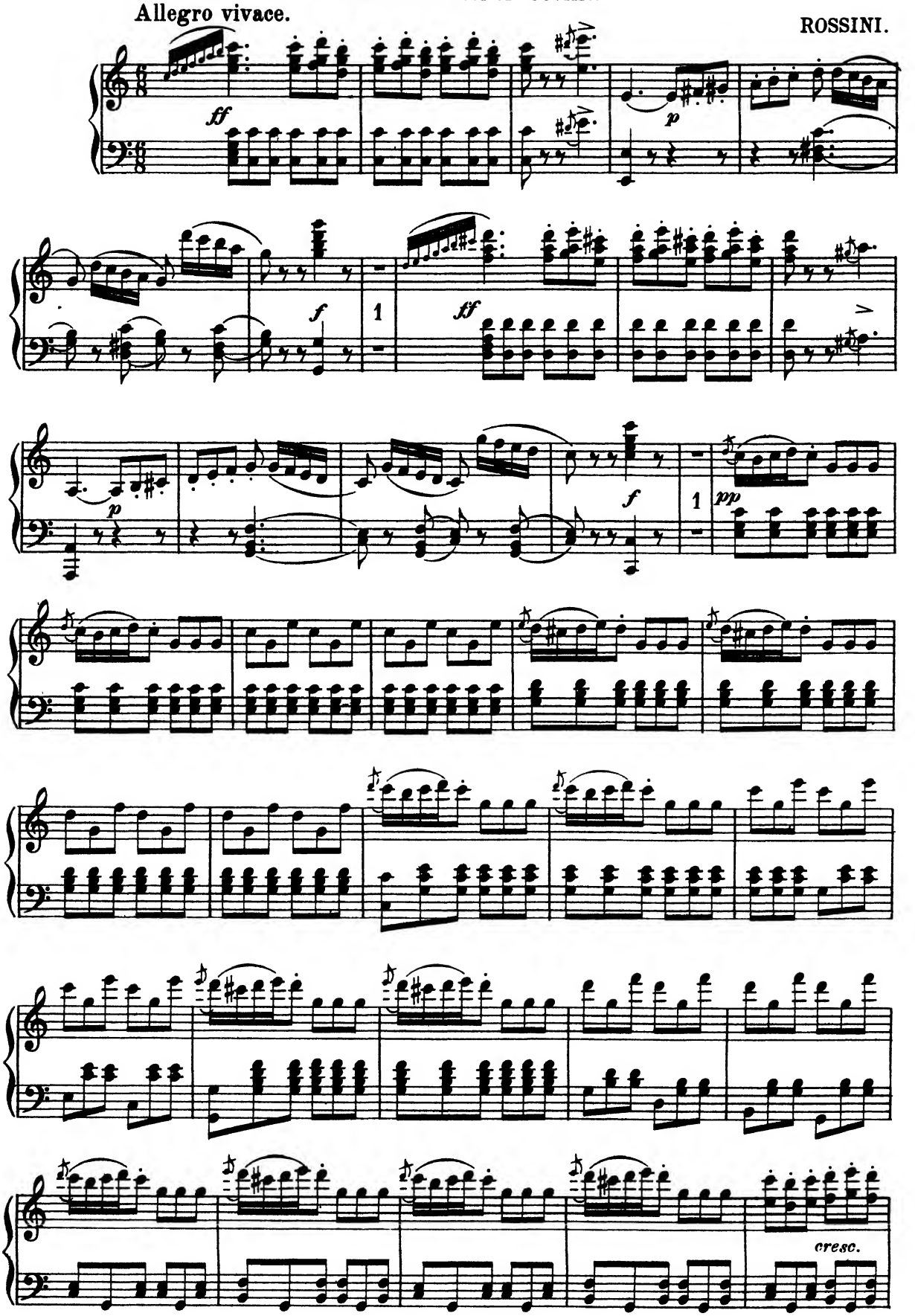
Lo: the Factotum

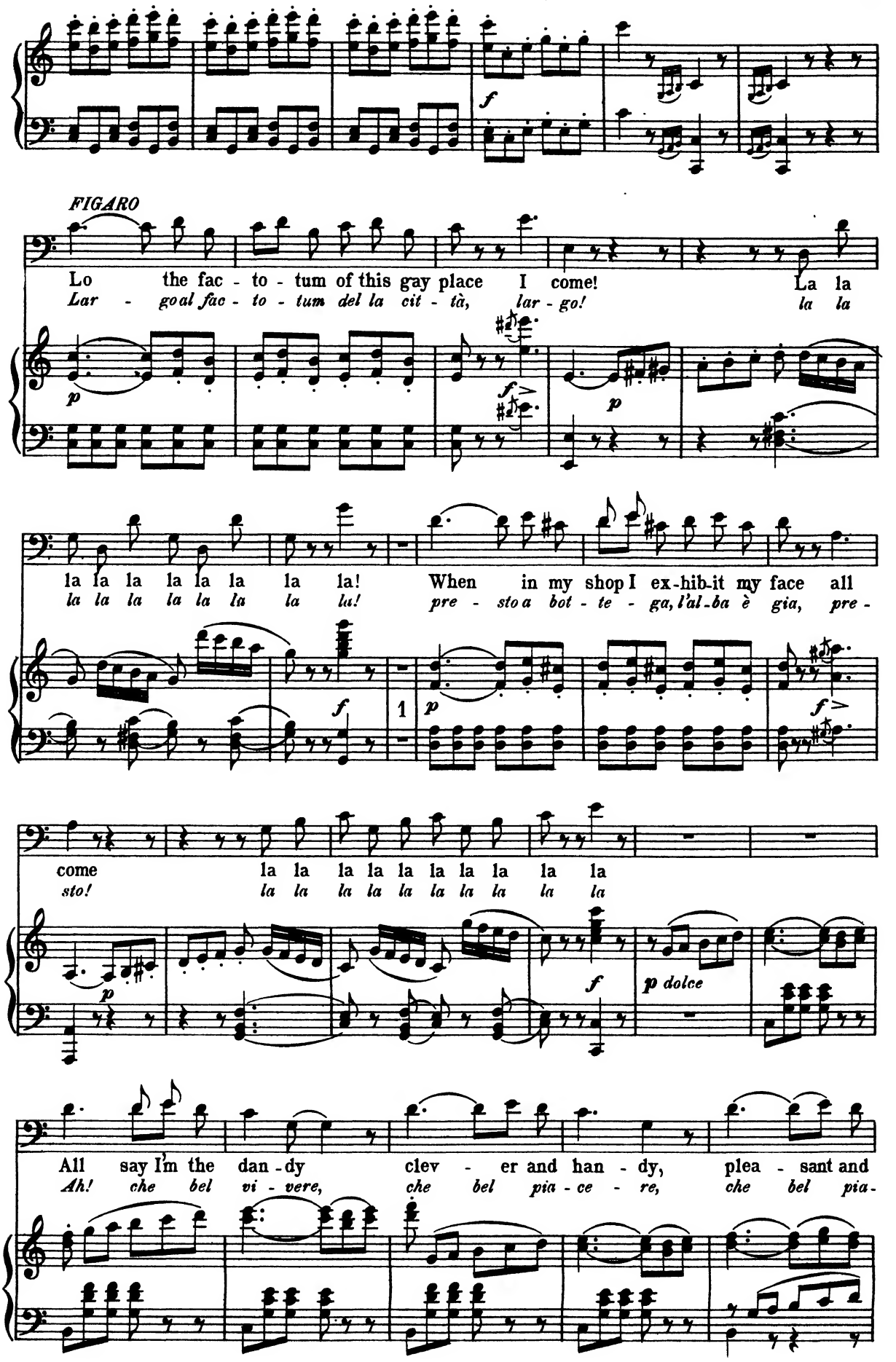
CAVATINA

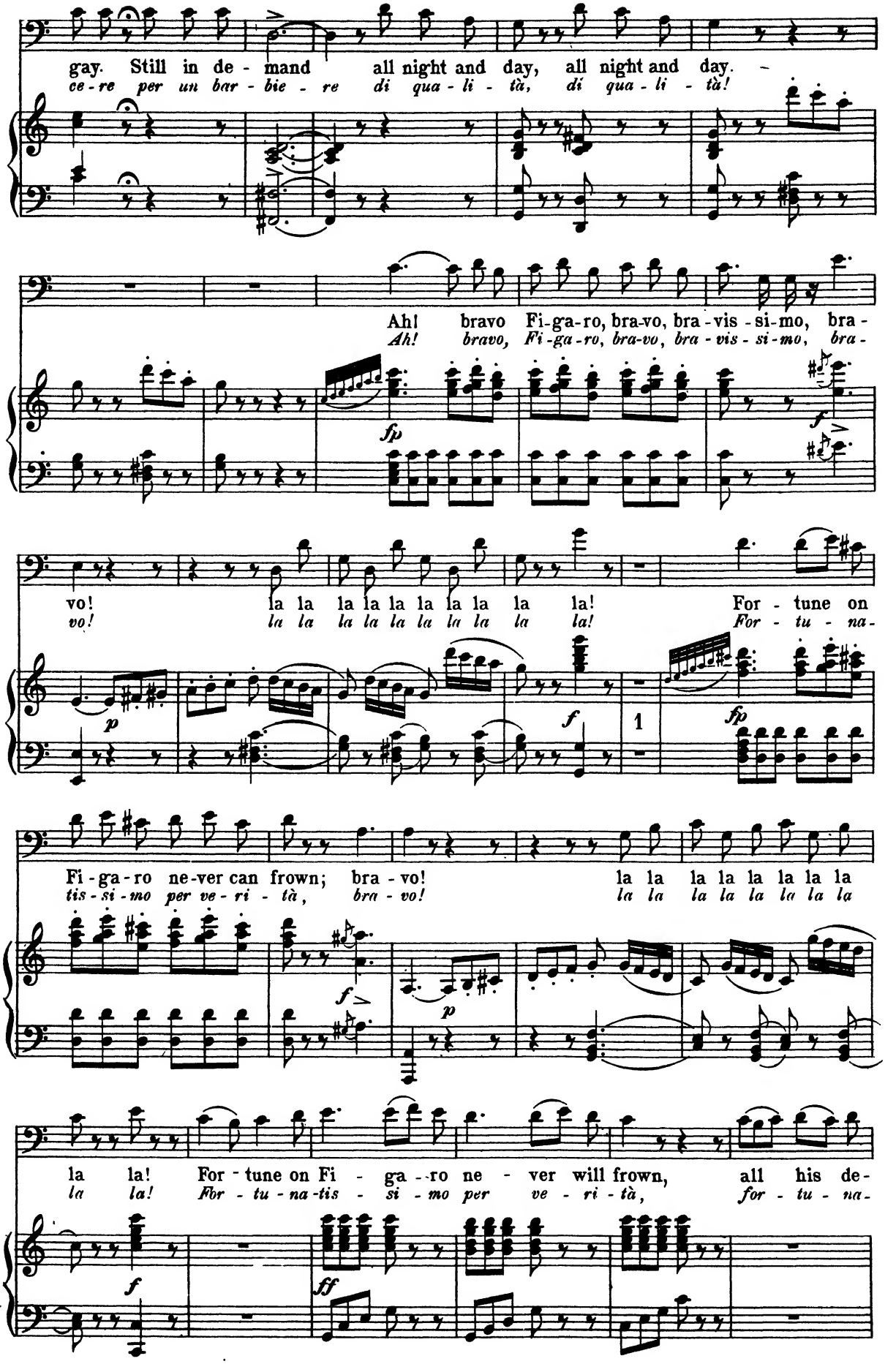
from the Barber of Seville.

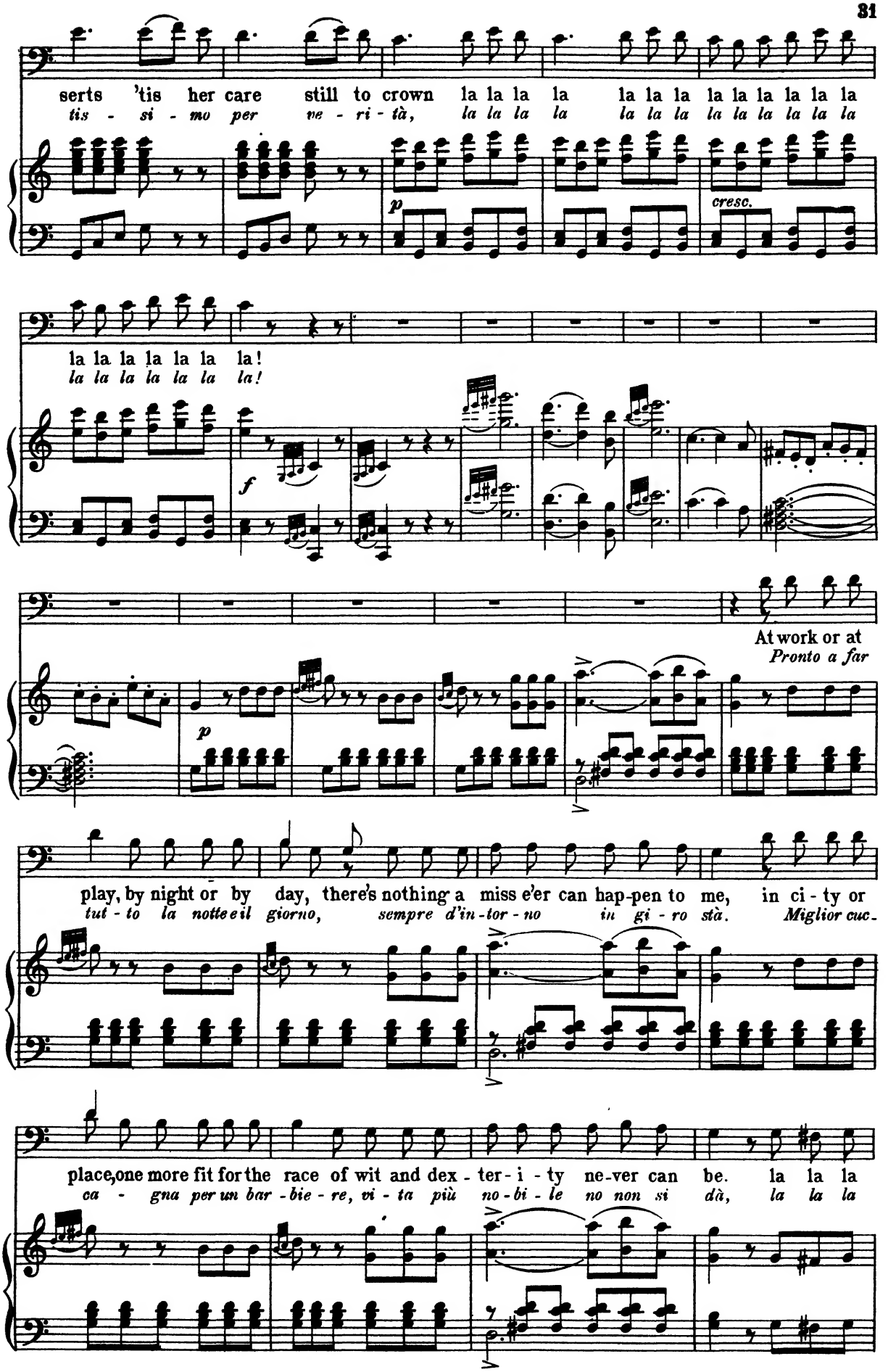
Allegro vivace.

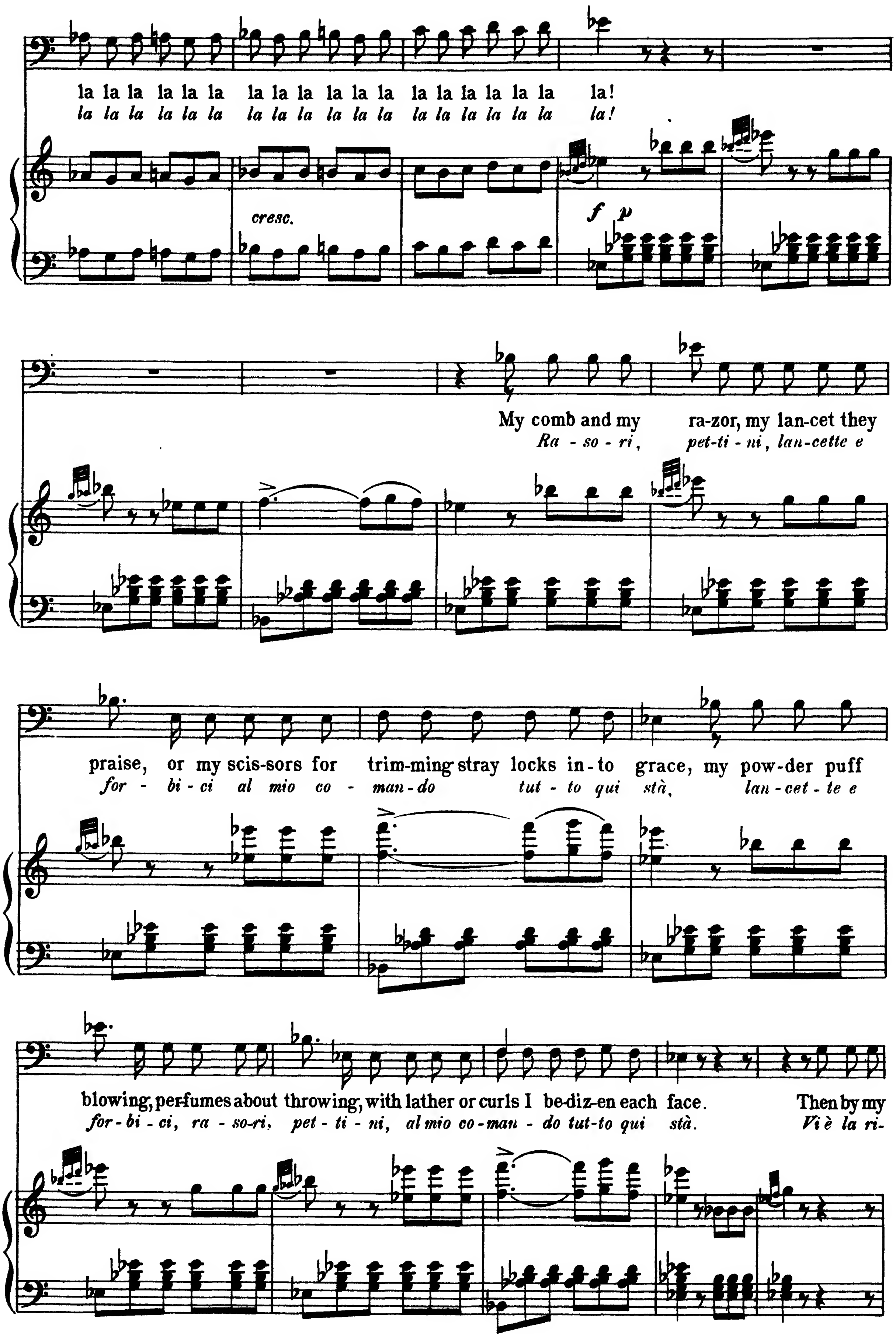
ROSSINI.

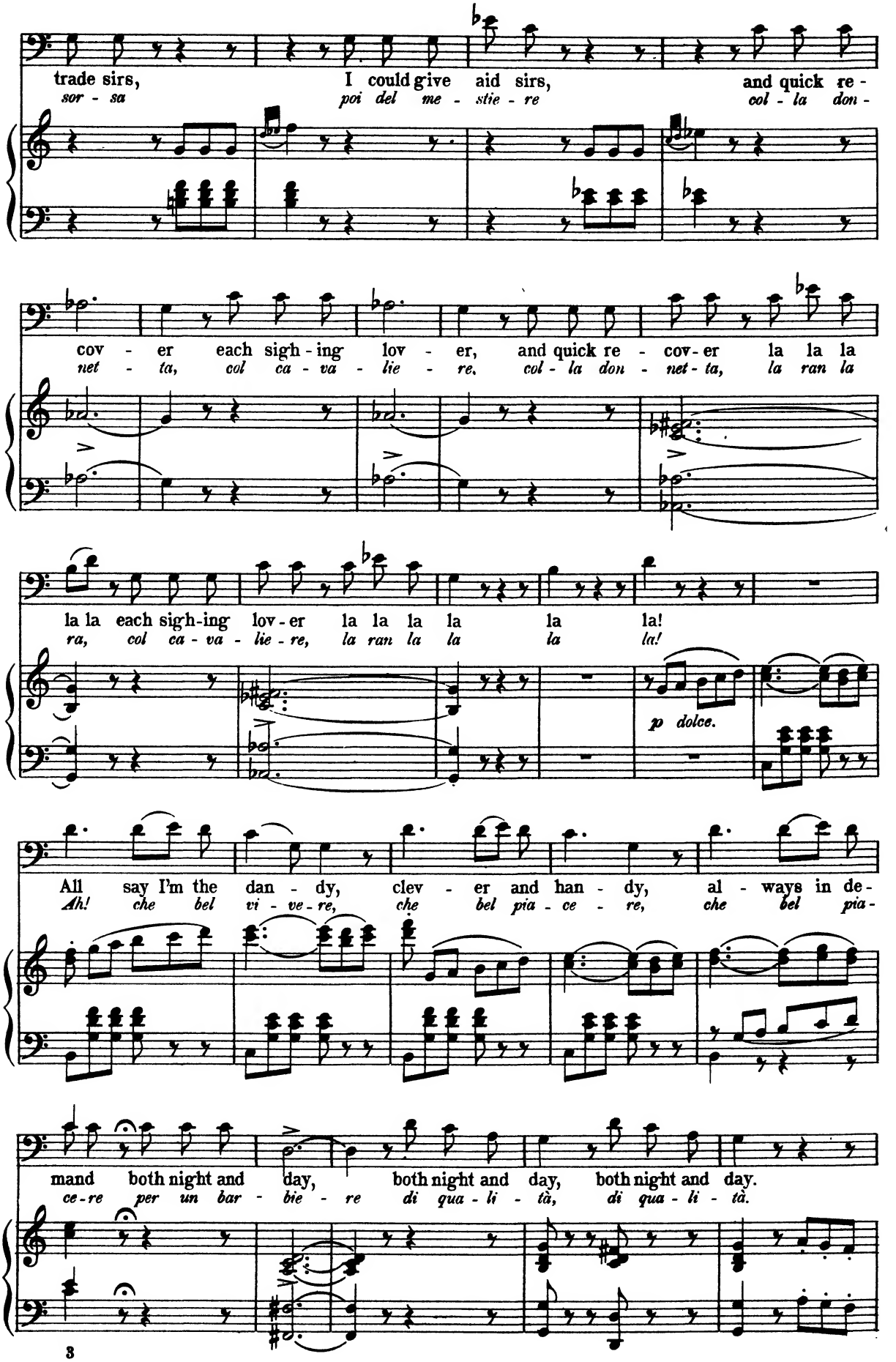


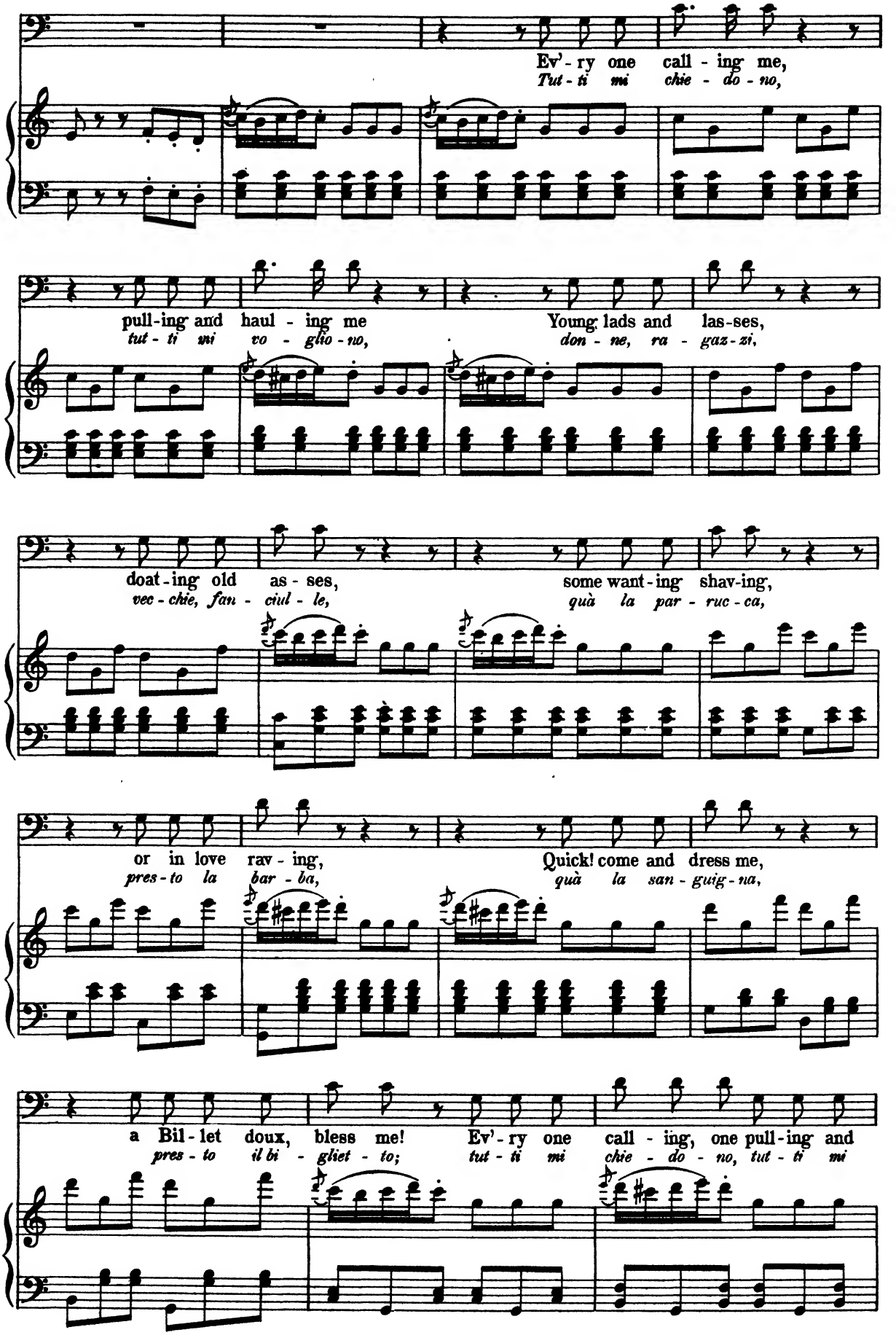

FIGARO
Lo the fac - to - tum of this gay place I come! La la
Lar - go al fac - to - tum del la cit - tà, lar - go! la la
la la la la la la la la! When in my shop I ex-hib-it my face all
la la la la la la la la! pre - sto a bot - te - ga, l'al-ba è gia, pre -
1
come la la la la la la la la la la
sto! la la la la la la la la la la
All say I'm the dan - dy clev - er and han - dy, plea - sant and
Ah! che bel vi - vere, che bel pia - ce - re, che bel pia -

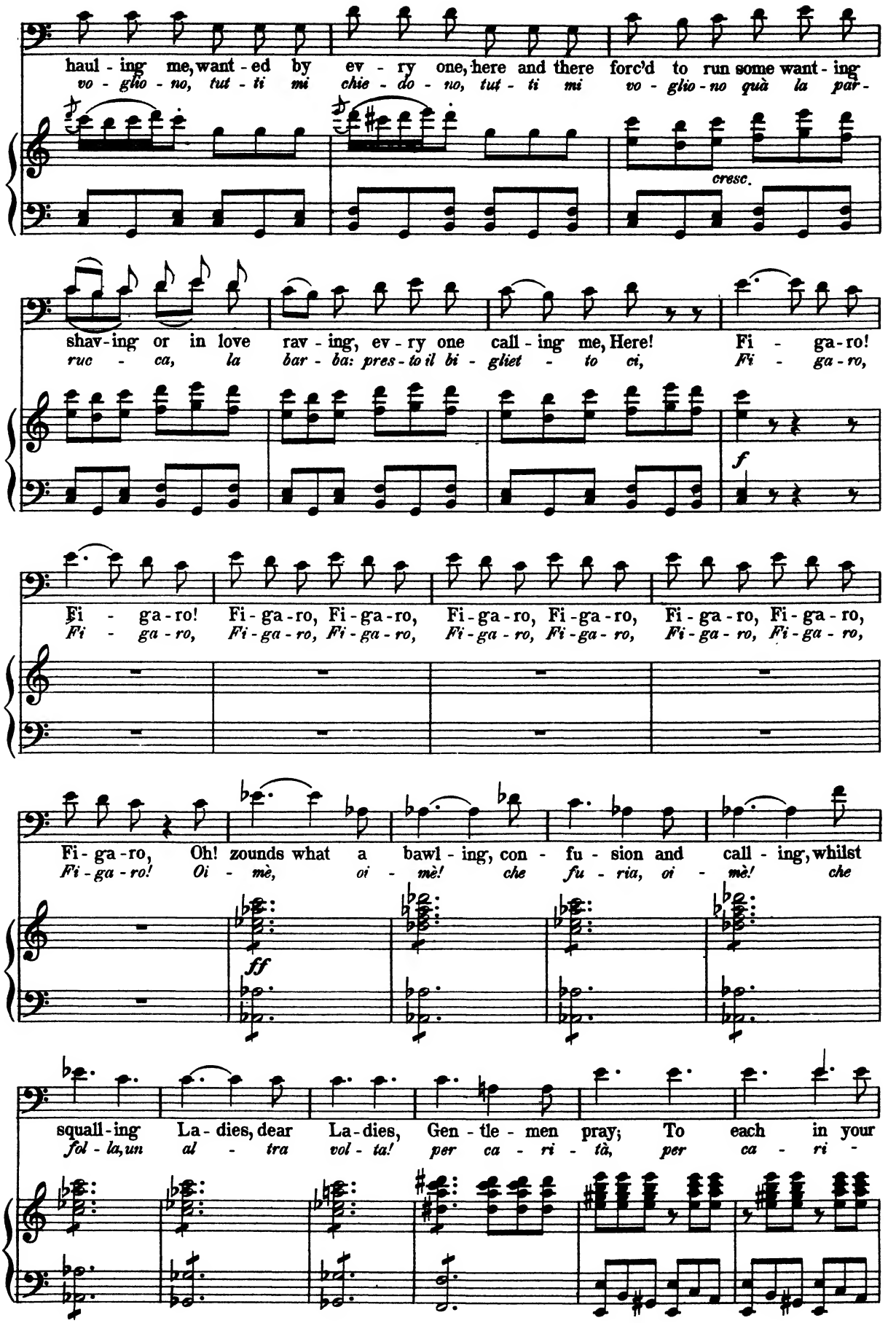

gay. Still in de - mand all night and day, all night and day. –
ce - re per un bar - bie - re di qua - li - tà, di qua - li - tà!
Ah! bravo Fi-ga-ro, bra-vo, bra - vis - si - mo, bra -
Ah! bravo, Fi - ga - ro, bra-vo, bra - vis - si - mo, bra -
vo! la la la la la la la la la! For - tune on
vo! la la la la la la la la la! For - tu - na -
Fi - ga - ro ne - ver can frown; bra - vo! la la la la la la la la
tis - si - mo per ve - ri - tà, bra - vo! la la la la la la la la
la la! For - tune on Fi - ga - ro ne - ver will frown, all his de -
la la! For - tu - na - tis - si - mo per ve - ri - tà, for - tu - na -

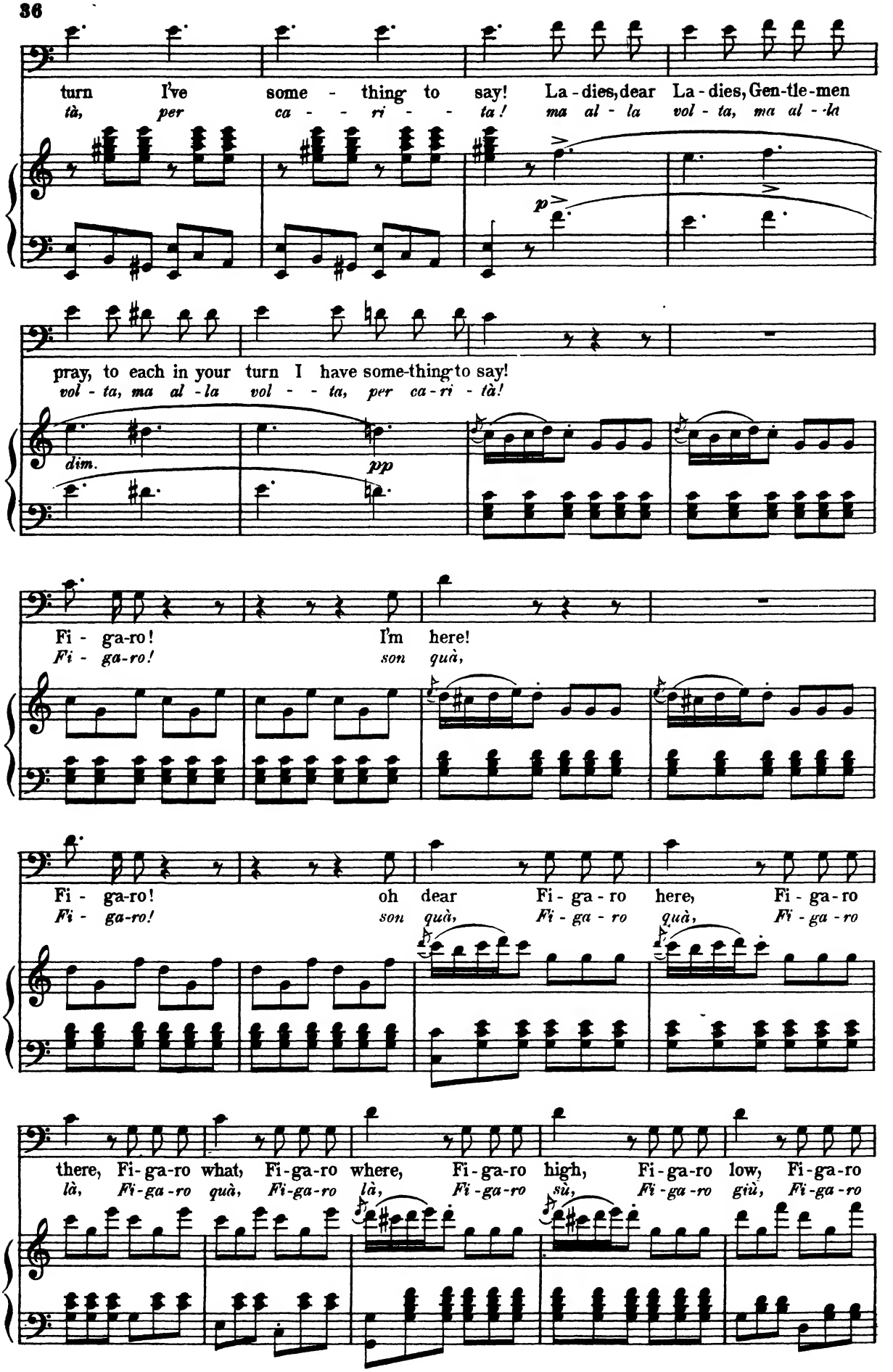

serts 'tis her care still to crown la la la la la la la la la la la la
tis - si - mo per ve - ri - tà, la la la la la la la la la la la la
p
cresc.
la la la la la la la!
la la la la la la la!
f
At work or at
Pronto a far
p
play, by night or by day, there's nothing a miss e'er can hap-pen to me, in ci - ty or
tut - to la notte e il giorno, sempre d'in - tor - no in gi - ro stà. Miglior cuc -
place, one more fit for the race of wit and dex - ter - i - ty ne-ver can be. la la la
ca - gna per un bar - bie - re, vi - ta più no - bi - le no non si dà, la la la

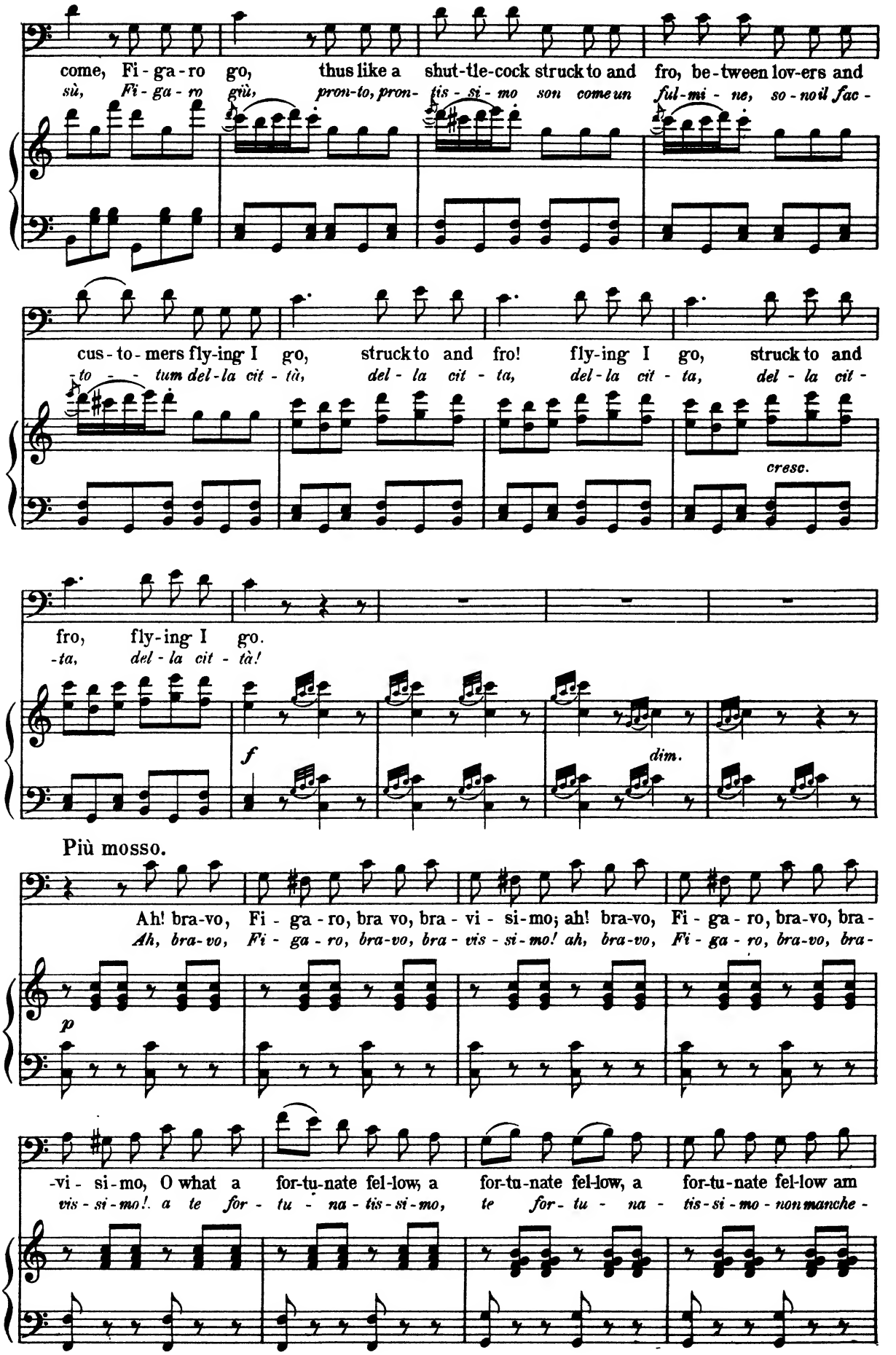

la la la la la la la la la la la la la la la la la la la!
la la la la la la la la la la la la la la la la la la la!
cresc.
f p
My comb and my ra-zor, my lan-cet they
Ra - so - ri, pet-ti - ni, lan-cette e
praise, or my scis-sors for trim-ming stray locks in-to grace, my pow-der puff
for - bi - ci al mio co - man-do tut - to qui stà, lan - cet - te e
blowing, perfumes about throwing, with lather or curls I be-diz-en each face. Then by my
for-bi - ci, ra - so-ri, pet - ti - ni, al mio co-man - do tut-to qui stà. Vi è la ri-

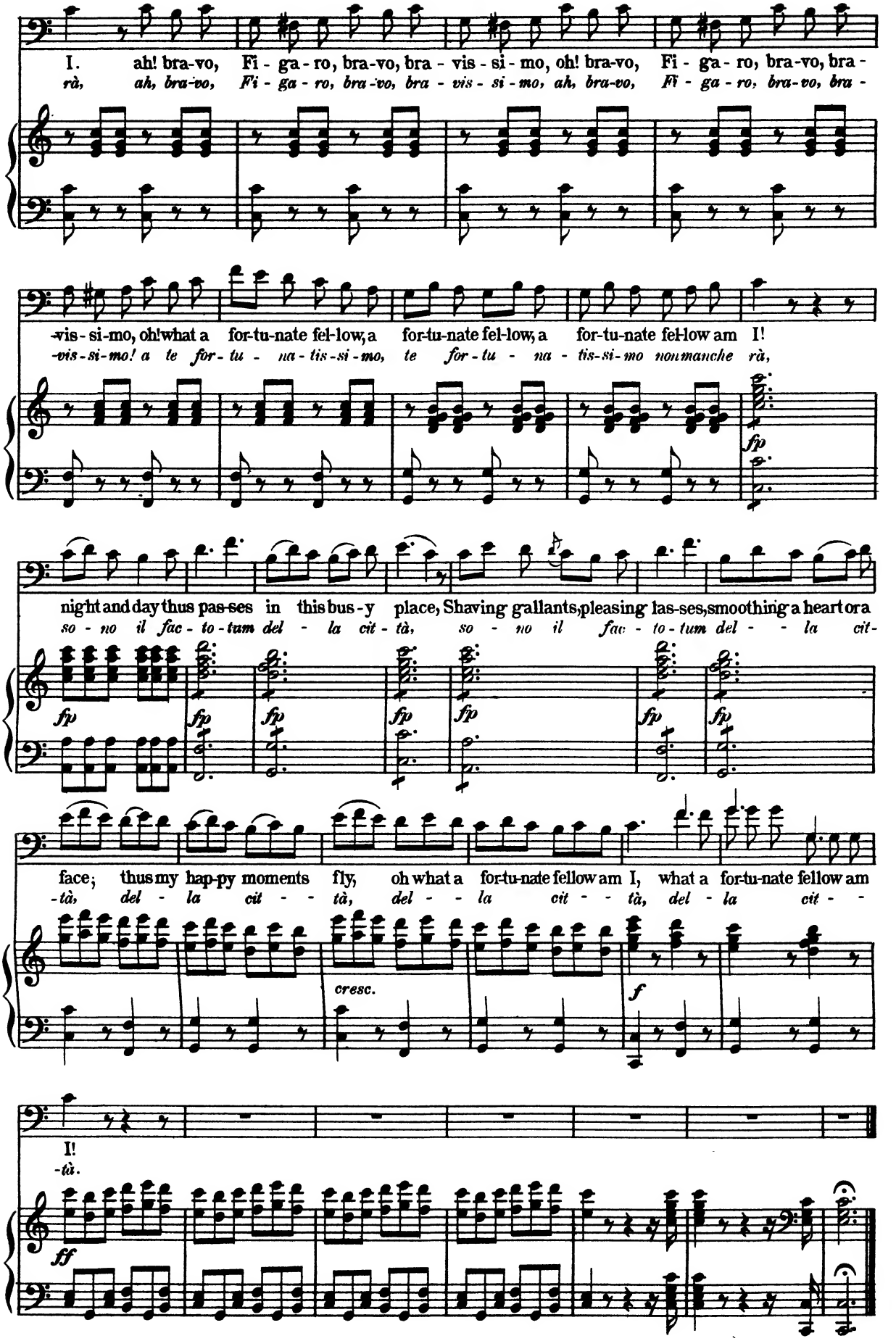

trade sirs, I could give aid sirs, and quick re-
sor - sa poi del me - stie - re col - la don -
cov - er each sigh - ing lov - er, and quick re - cov - er la la la
net - ta, col ca - va - lie - re, col - la don - net - ta, la ran la
la la each sigh-ing lov - er la la la la la la!
ra, col ca - va - lie - re, la ran la la la la!
p dolce.
All say I'm the dan - dy, clev - er and han - dy, al - ways in de-
Ah! che bel vi - ve - re, che bel pia - ce - re, che bel pia -
mand both night and day, both night and day, both night and day.
ce - re per un bar - bie - re di qua - li - tà, di qua - li - tà.


Ev'-ry one call - ing me,
Tut - ti mi chie - do - no,
pull-ing and haul - ing me
tut - ti mi vo - glio - no,
Young lads and las-ses,
don - ne, ra - gaz - zi,
doat-ing old as - ses,
vec - chie, fan - ciul - le,
some want-ing shav-ing,
quà la par - ruc - ca,
or in love rav - ing,
pres - to la bar - ba,
Quick! come and dress me,
quà la san - guig - na,
a Bil - let doux, bless me!
pres - to il bi - gliet - to;
Ev'-ry one call - ing, one pull-ing and
tut - ti mi chie - do - no, tut - ti mi


haul - ing me, want - ed by ev - ry one, here and there forc'd to run some want - ing
vo - glio - no, tut - ti mi chie - do - no, tut - ti mi vo - glio - no quà la par -
cresc.
shav-ing or in love rav - ing, ev - ry one call - ing me, Here! Fi - ga-ro!
ruc - ca, la bar - ba: pres - to il bi - gliet - to ci, Fi - ga - ro,
f
Fi - ga-ro! Fi-ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro,
Fi - ga - ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro,
Fi - ga-ro, Oh! zounds what a bawl - ing, con - fu - sion and call - ing, whilst
Fi-ga-ro! Oi - mè, oi - mè! che fu - ria, oi - mè! che
ff
squall-ing La - dies, dear La - dies, Gen - tle - men pray; To each in your
fol - la, un al - tra vol - ta! per ca - ri - tà, per ca - ri -


turn I've some - thing to say! La - dies, dear La - dies, Gen-tle-men
tà, per ca - - ri - - ta! ma al - la vol - ta, ma al - la
p
pray, to each in your turn I have some-thing to say!
vol - ta, ma al - la vol - - ta, per ca - ri - tà!
dim.
pp
Fi - ga-ro! I'm here!
Fi - ga-ro! son quà,
Fi - ga-ro! oh dear Fi - ga - ro here, Fi - ga - ro
Fi - ga-ro! son quà, Fi - ga - ro quà, Fi - ga - ro
there, Fi-ga-ro what, Fi-ga-ro where, Fi-ga-ro high, Fi-ga-ro low, Fi-ga-ro
là, Fi-ga-ro quà, Fi-ga-ro là, Fi-ga-ro sù, Fi-ga-ro giù, Fi-ga-ro


come, Fi - ga - ro go, thus like a shut-tle-cock struck to and fro, be-tween lov-ers and
sù, Fi - ga - ro giù, pron-to, pron- tis - si - mo son come un ful-mi - ne, so - no il fac -
cus - to - mers fly-ing I go, struck to and fro! fly-ing I go, struck to and
- to - - tum del - la cit - tà, del - la cit - ta, del - la cit - ta, del - la cit -
cresc.
fro, fly-ing I go.
- ta, del - la cit - tà!
f
dim.
Più mosso.
Ah! bra-vo, Fi - ga - ro, bra vo, bra - vi - si-mo; ah! bra-vo, Fi - ga - ro, bra-vo, bra -
Ah, bra-vo, Fi - ga - ro, bra-vo, bra - vis - si-mo! ah, bra-vo, Fi - ga - ro, bra-vo, bra -
p
-vi - si-mo, O what a for-tu-nate fel-low, a for-tu-nate fel-low, a for-tu-nate fel-low am
vis - si-mo!. a te for - tu - na - tis - si-mo, te for - tu - na - tis - si-mo - non manche -

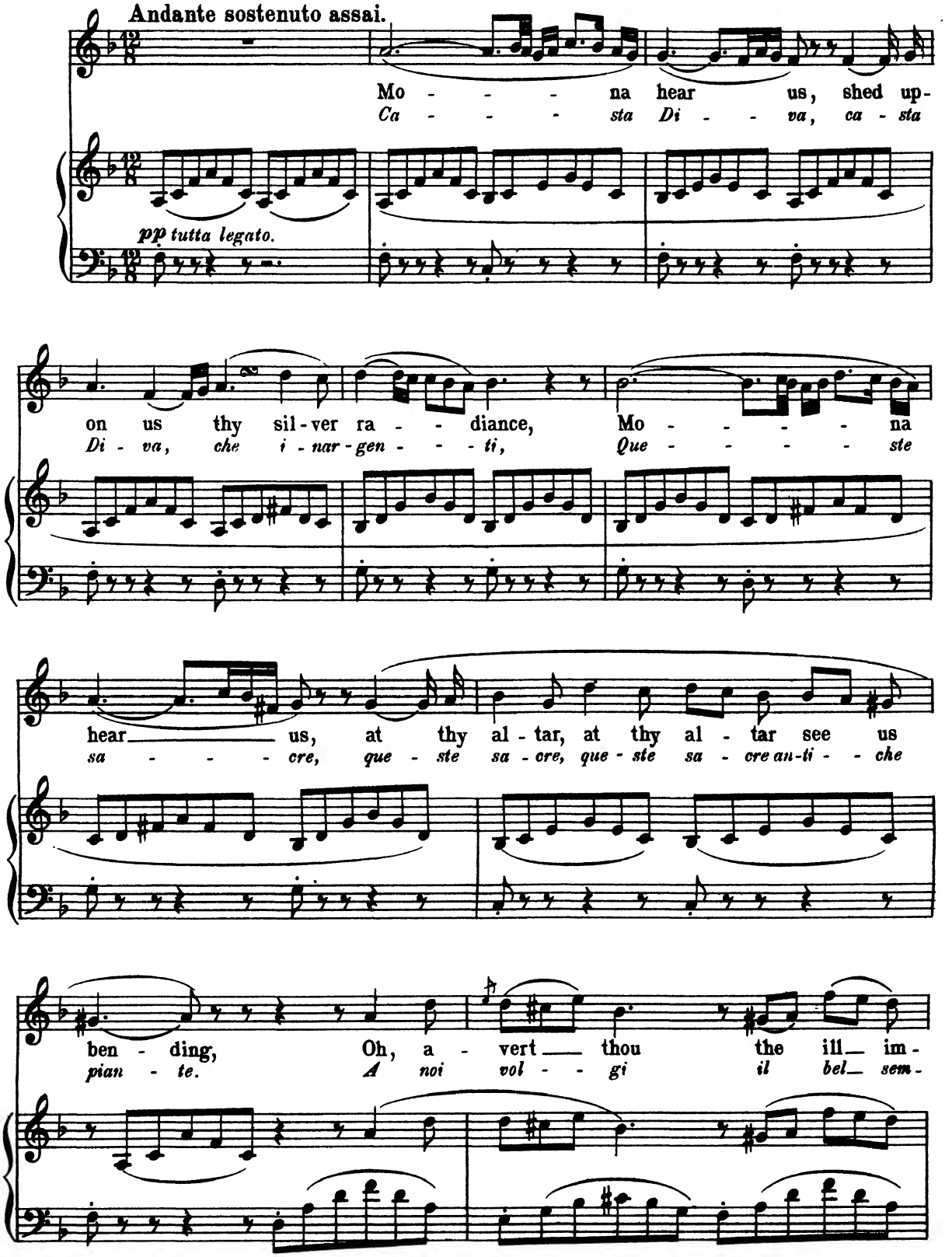

I. ah! bra-vo, Fi - ga - ro, bra-vo, bra - vis - si - mo, oh! bra-vo, Fi - ga - ro, bra-vo, bra -
rà, ah, bra-vo, Fi - ga - ro, bra-vo, bra - vis - si - mo, ah, bra-vo, Fi - ga - ro, bra-vo, bra -
-vis - si-mo, oh! what a for-tu-nate fel-low, a for-tu-nate fel-low, a for-tu-nate fel-low am I!
-vis-si-mo! a te for-tu - na-tis-si-mo, te for-tu - na - tis-si-mo nonmanche rà,
fp
night and day thus pas-ses in this bus-y place, Shaving gallants, pleasing las-ses, smoothing a heart or a
so - no il fac - to-tum del - la cit - tà, so - no il fac - to-tum del - - la cit-
face; thus my hap-py moments fly, oh what a for-tu-nate fellow am I, what a for-tu-nate fellow am
-tà, del - la cit - - tà, del - - la cit - - tà, del - la cit - -
cresc.
f
I!
-tà.
ff

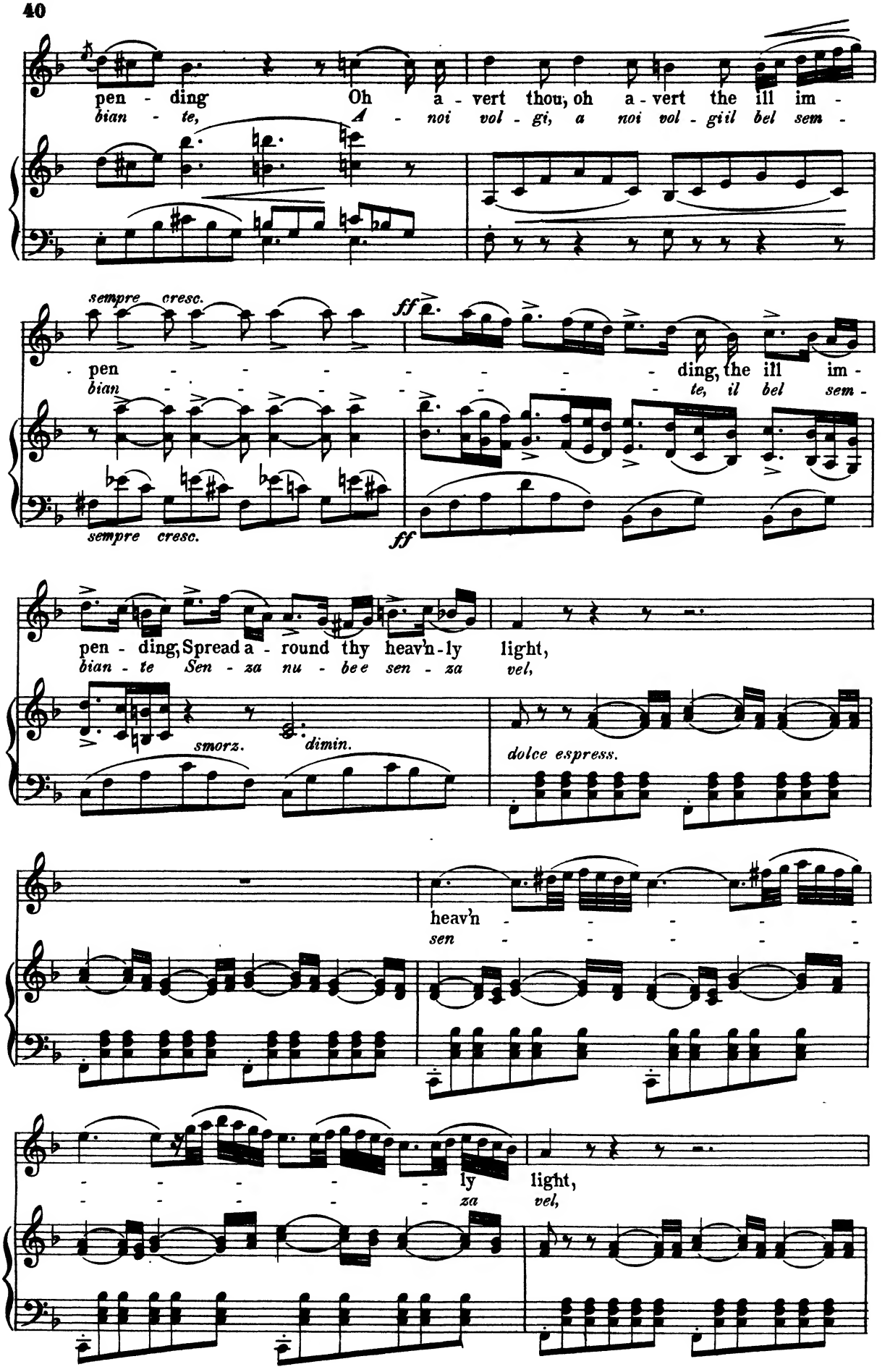
Gentle Goddess.

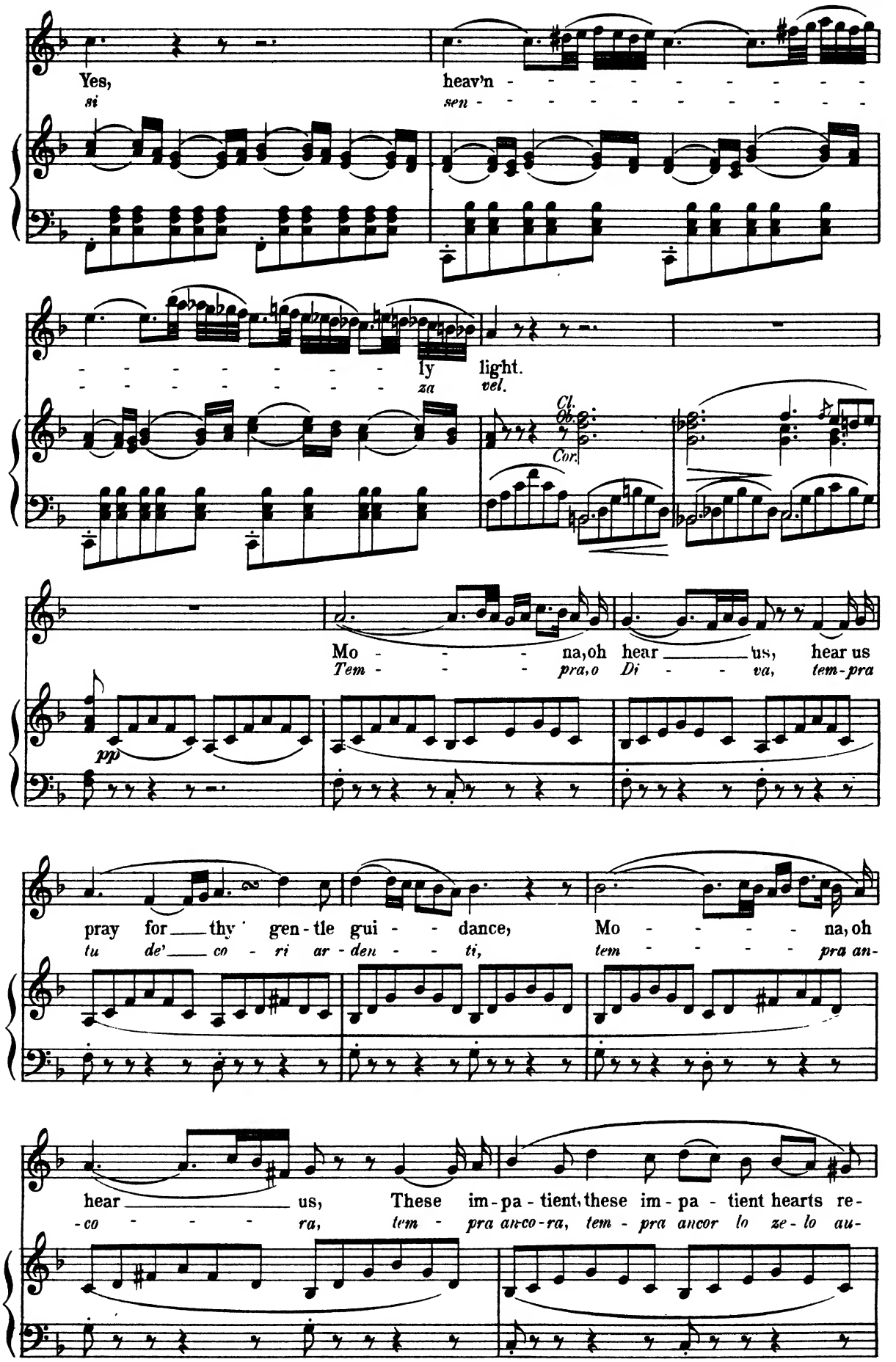
CAVATINA.

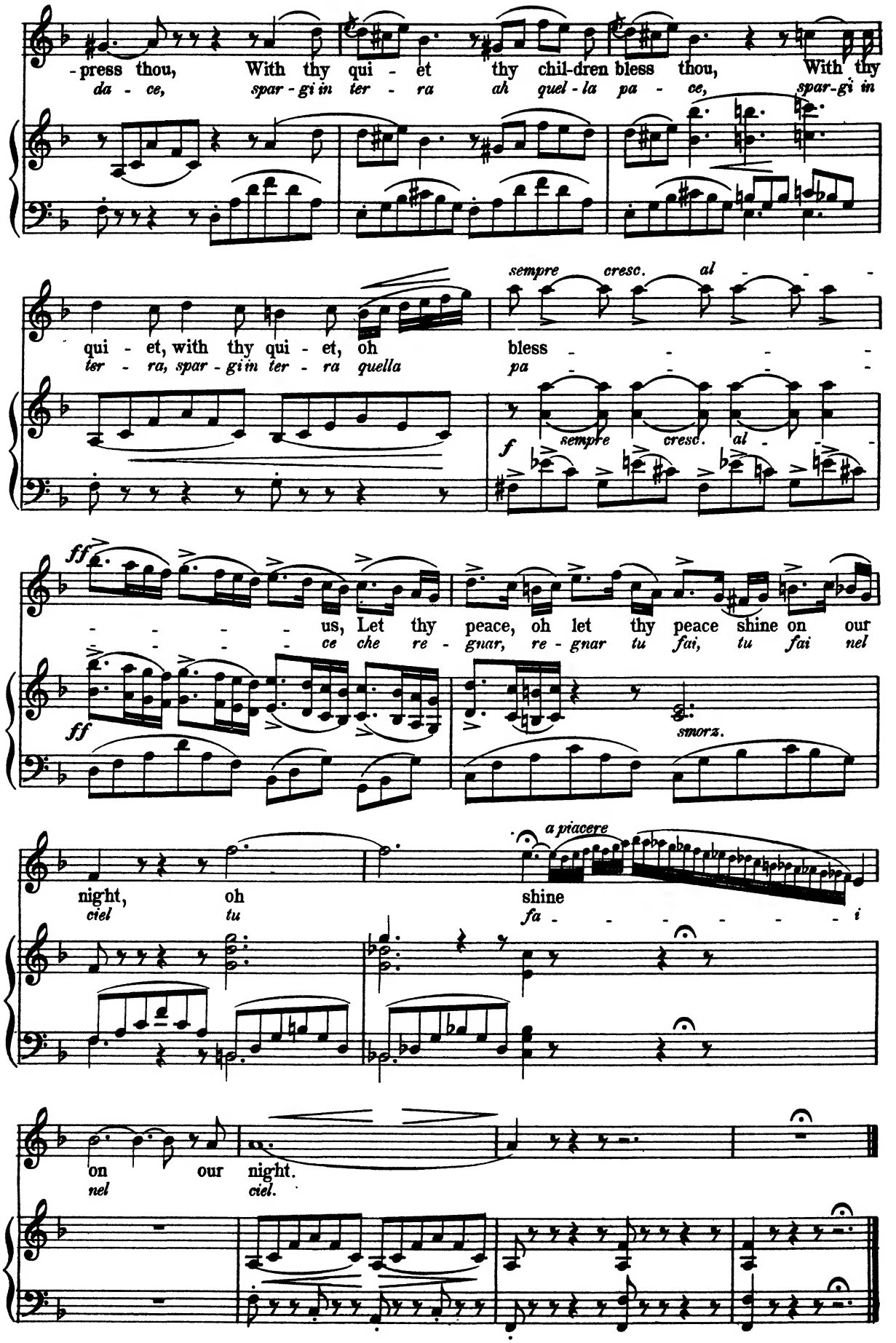
from NORMA.

NORMA. BELLINI.




pen - ding Oh a - vert thou, oh a - vert the ill im -
bian - te, A - noi vol - gi, a noi vol - gi il bel sem -
sempre cresc.
ff
pen - - - - - - - - - ding, the ill im -
bian - - - - - - - - - te, il bel sem -
sempre cresc.
ff
pen - ding, Spread a - round thy heav'n - ly light,
bian - te Sen - za nu - bee sen - za vel,
smorz.
dimin.
dolce espress.
heav'n - - - - -
sen - - - - -
- - - - - ly light,
- - - - - za vel,


Yes, heav'n - - - - - - - - - -
si sen - - - - - - - - - -
- - - - - - - - - ly light.
- - - - - - - - - za vel.
Cl.
Ob.
Cor.
Mo - - - - na, oh hear _____ us, hear us
Tem - - - - pra, o Di - - - va, tem-pra
pp
pray for ____ thy gen-tle gui - - dance, Mo - - - - - na, oh
tu de' ____ co - ri ar-den - - ti, tem - - - - - pra an-
hear _____ us, These im-pa-tient, these im-pa-tient hearts re-
-co - - - - ra, tem - pra ancor-a, tem - pra ancor lo ze-lo au-


-press thou, With thy qui - et thy chil-dren bless thou, With thy
da - ce, spar - gi in ter - ra ah quel - la pa - ce, spar-gi in
qui - et, with thy qui - et, oh bless
ter - ra, spar - gi in ter - ra quella pa
sempre cresc. al
sempre cresc. al
us, Let thy peace, oh let thy peace shine on our
ce che re - gnar, re - gnar tu fai, tu fai nel
smorz.
night, oh shine
ciel tu fa - i
a piacere
on our night.
nel ciel.

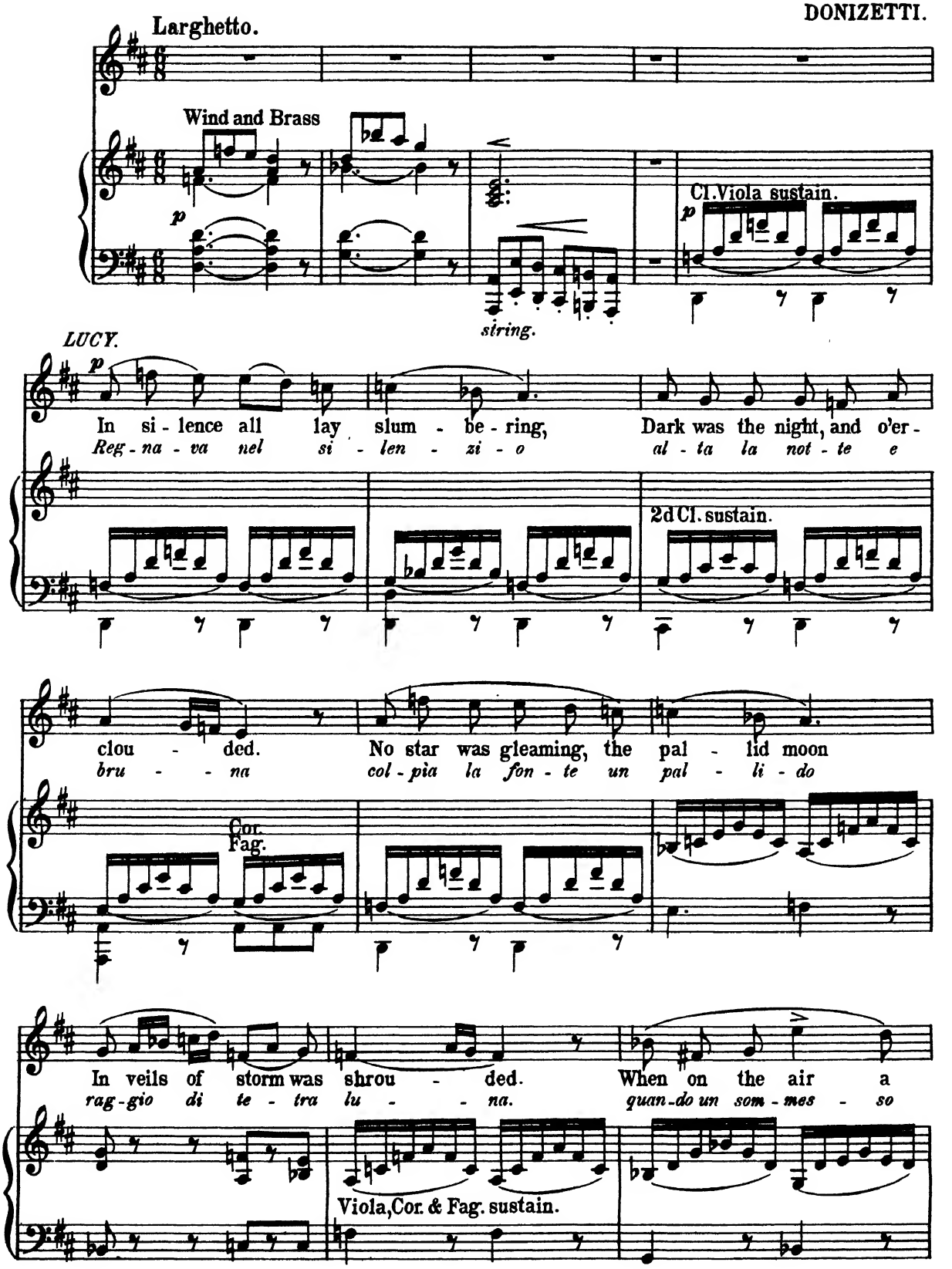
In Silence All Lay Slumbering.

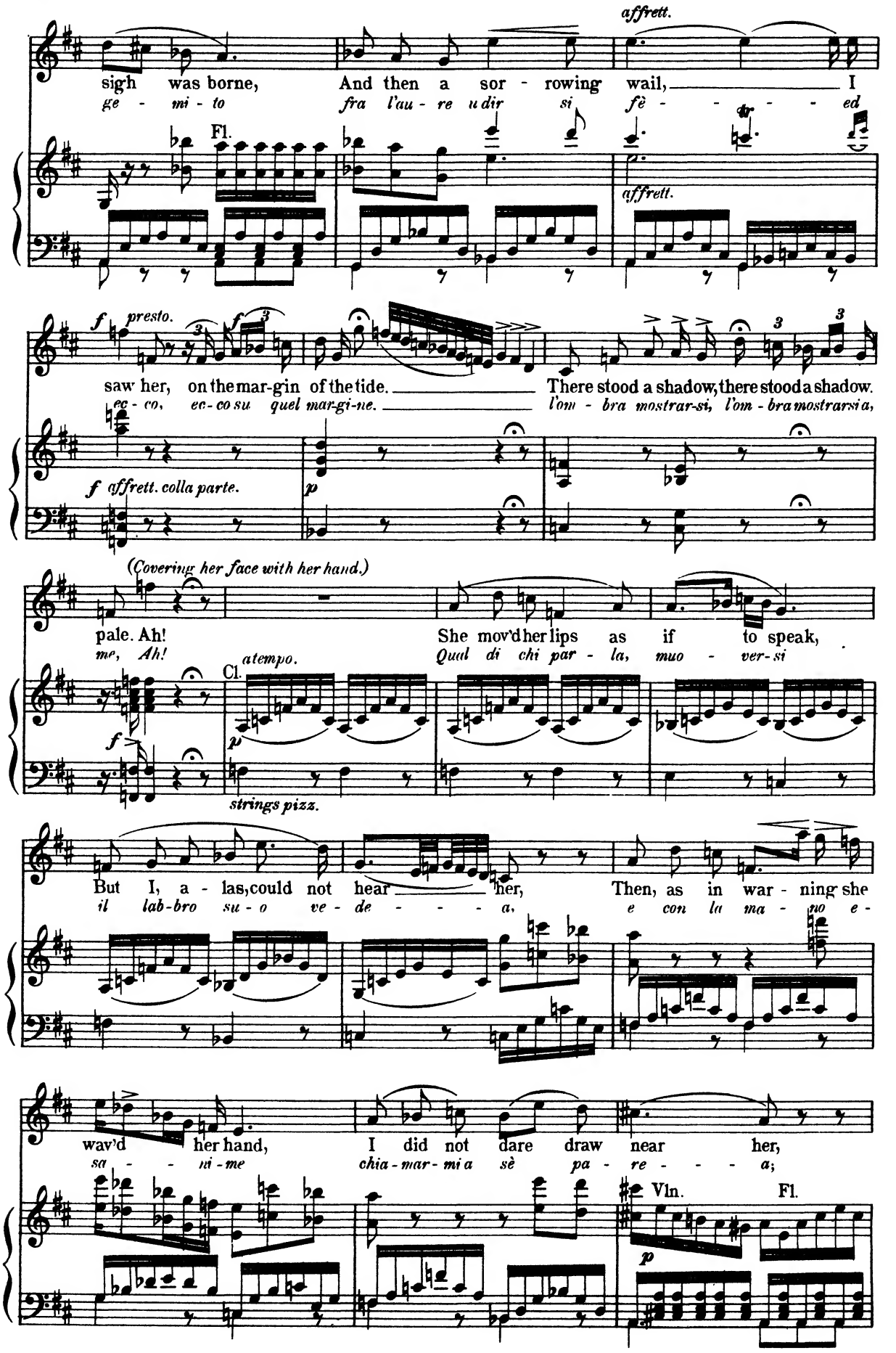
CAVATINA

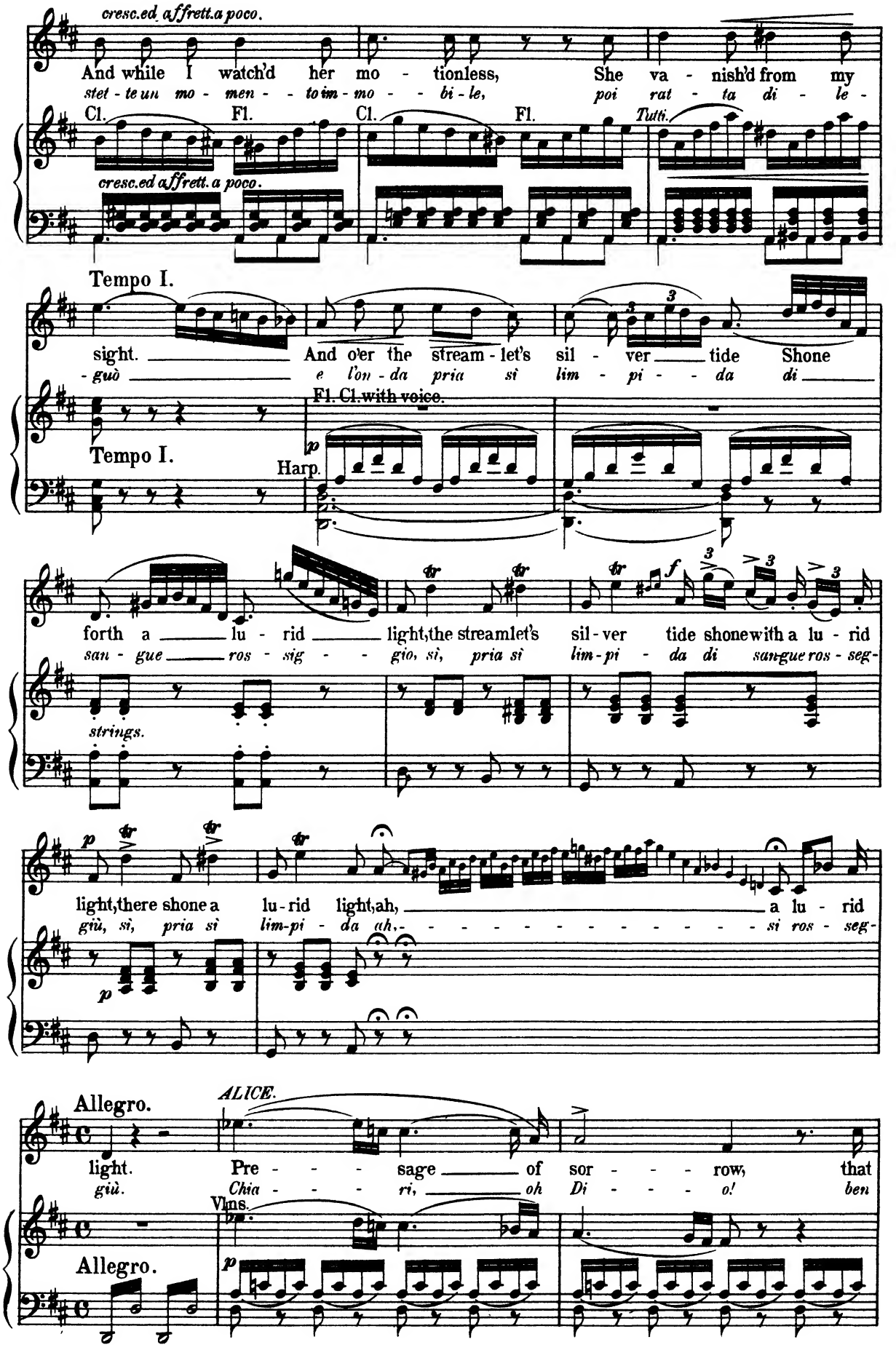
from

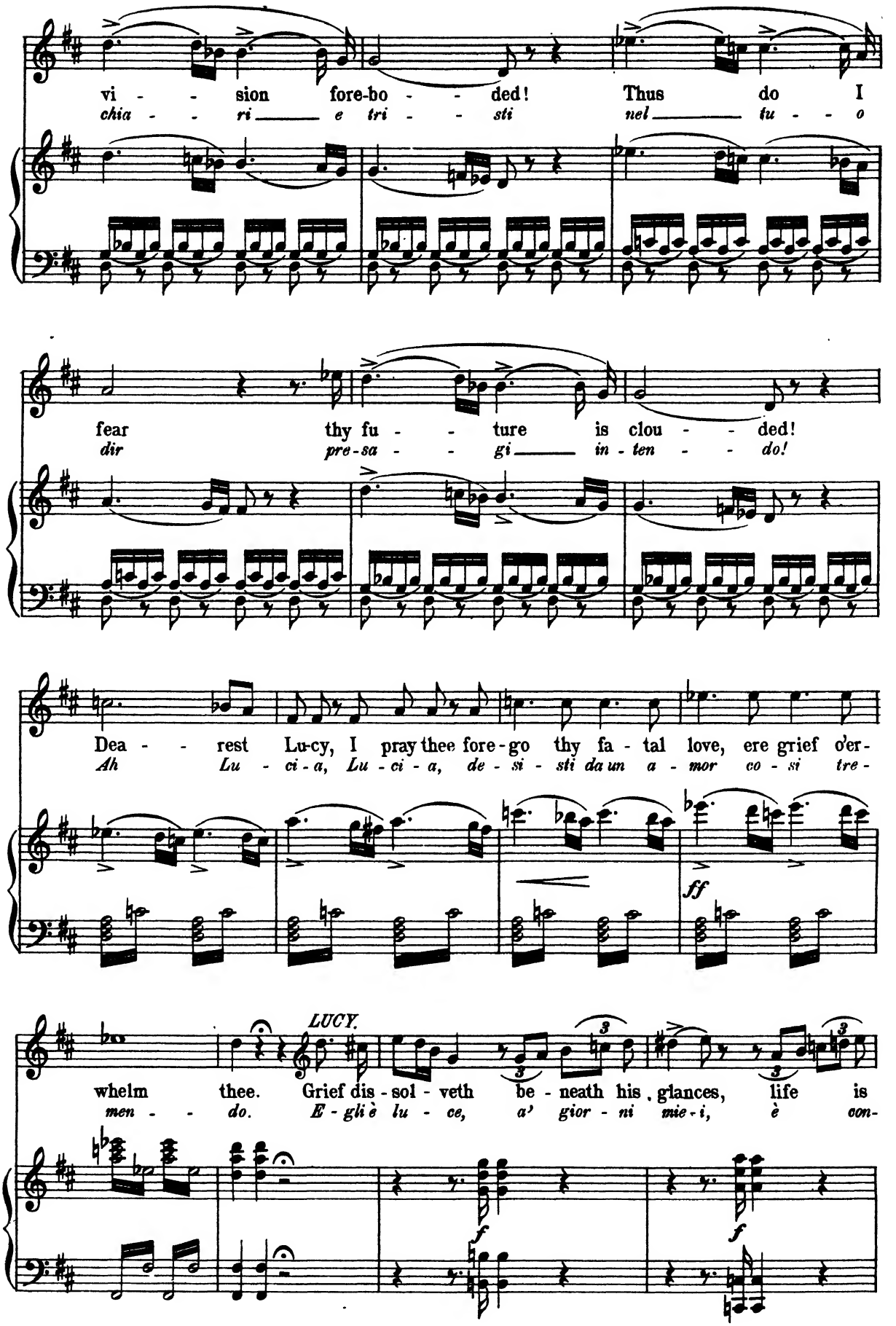
Lucia di Lammermoor

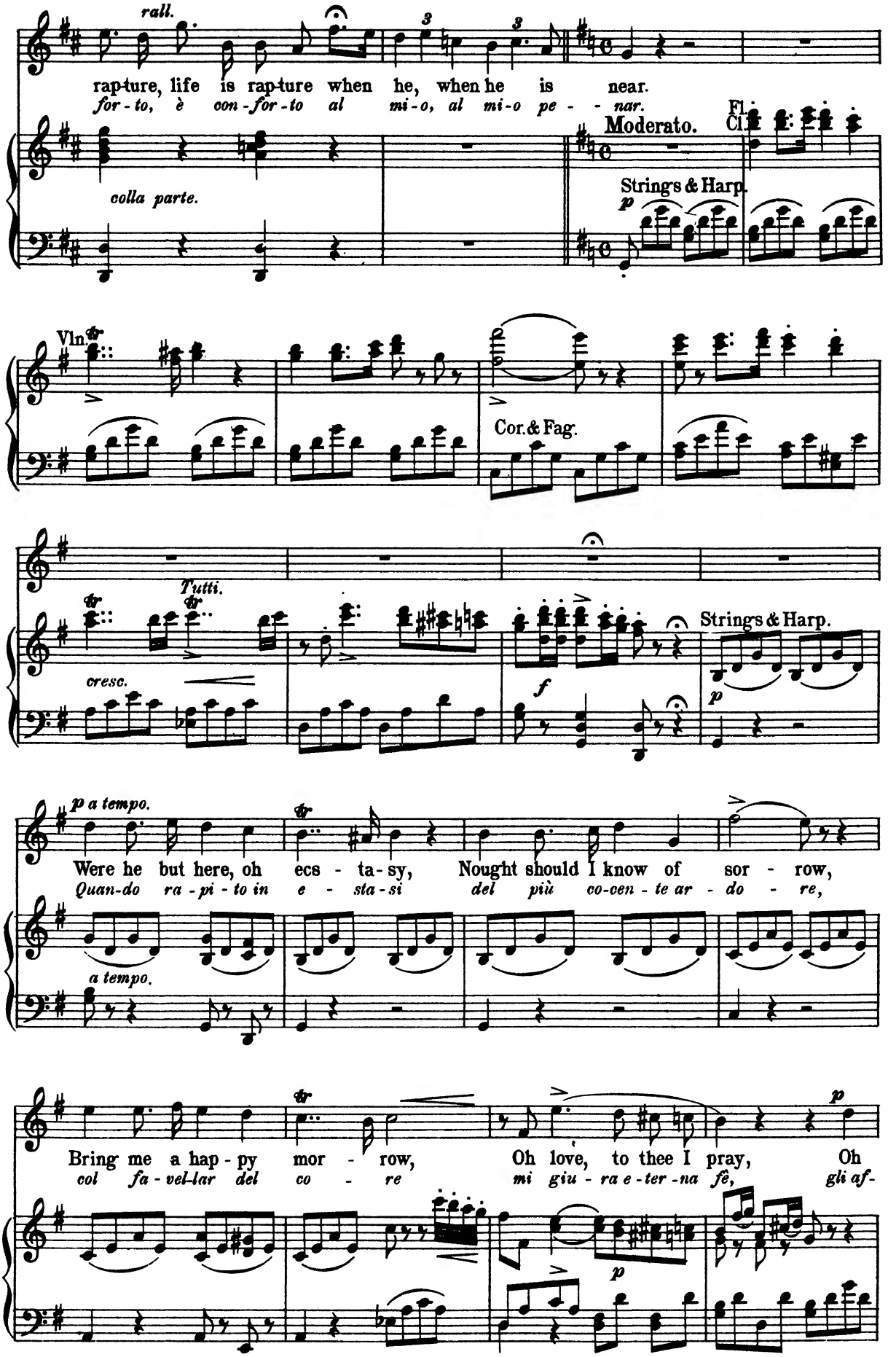
DONIZETTI.

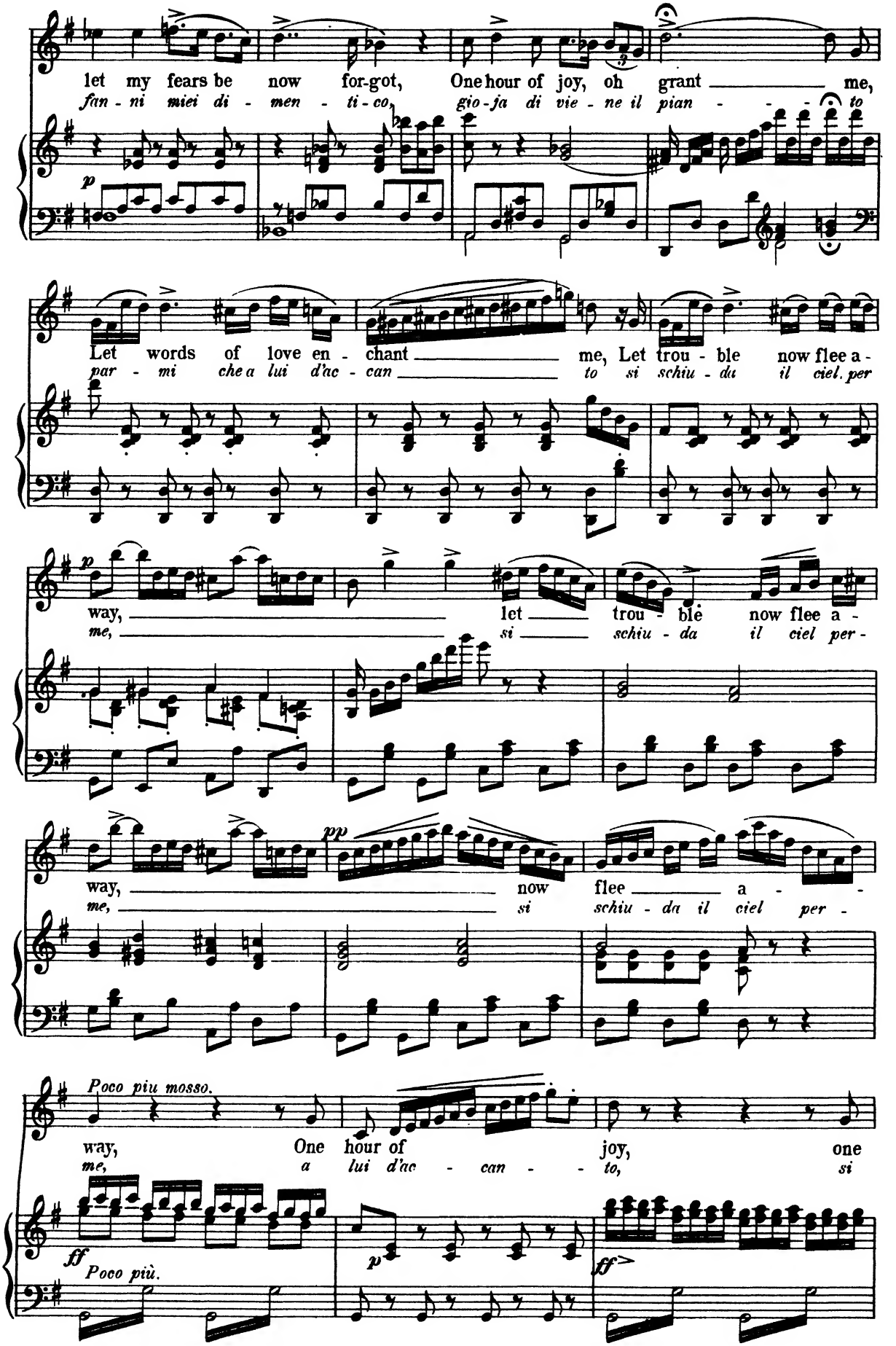


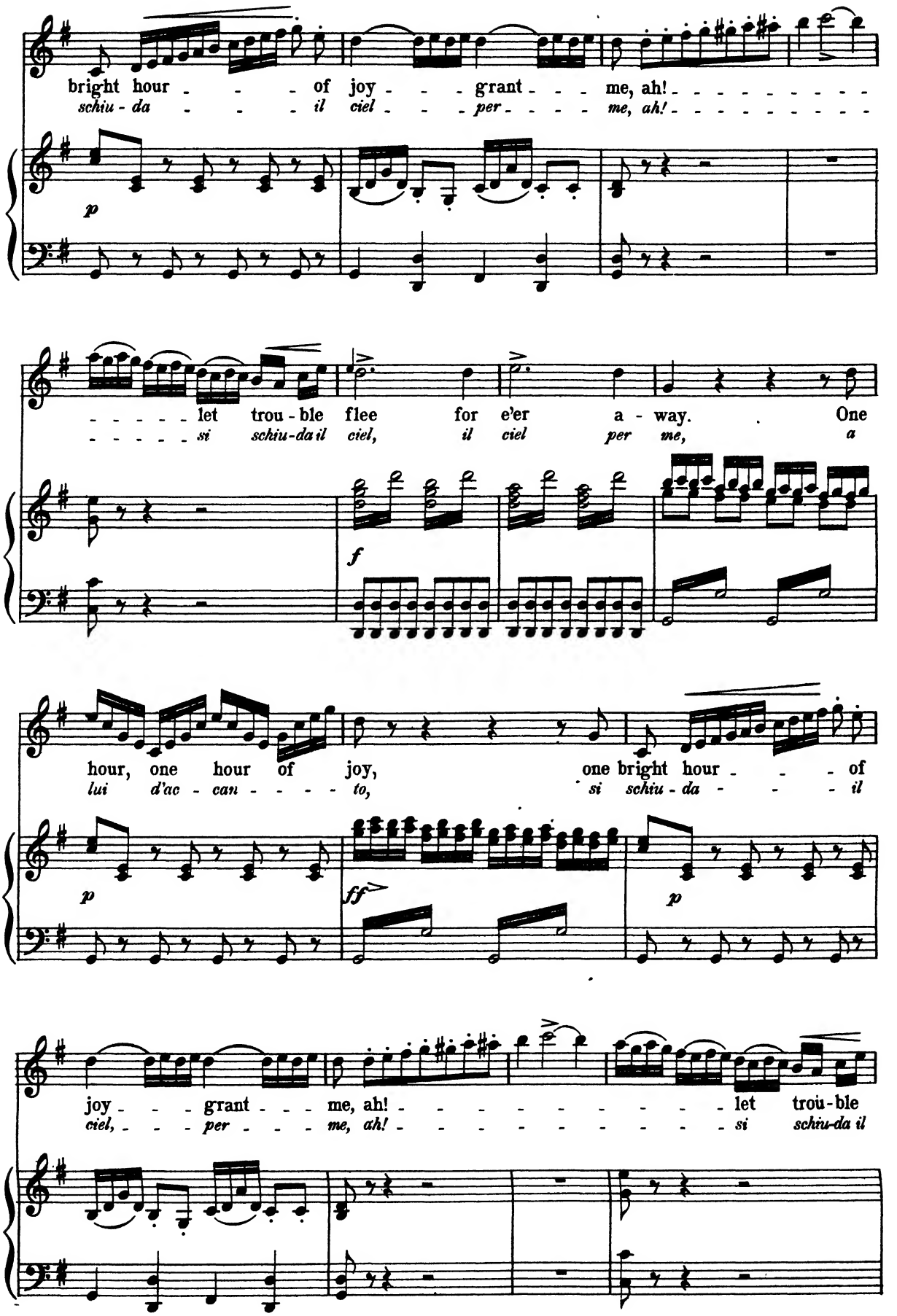

affrett.
sigh was borne, And then a sor - rowing wail, I
ge - mi - to fra l'au - re u dir si fè - - - - ed
Fl.
affrett.
f presto.
saw her, on the mar-gin of the tide. There stood a shadow, there stood a shadow.
ec - co, ec - co su quel mar-gi-ne. l'om - bra mostrar-si, l'om - bra mostrarsi a,
f affrett. colla parte.
p
(Covering her face with her hand.)
pale. Ah! She mov'd her lips as if to speak,
me, Ah! Qual di chi par - la, muo - ver - si
atempo.
Cl.
p
strings pizz.
But I, a - las, could not hear her, Then, as in war - ning she
il lab-bro su - o ve - de - - - - a, e con la ma - no e -
wav'd her hand, I did not dare draw near her,
sa - - - ni - me chia - mar - mi a sè pa - re - - - - a;
Vln.
Fl.
p

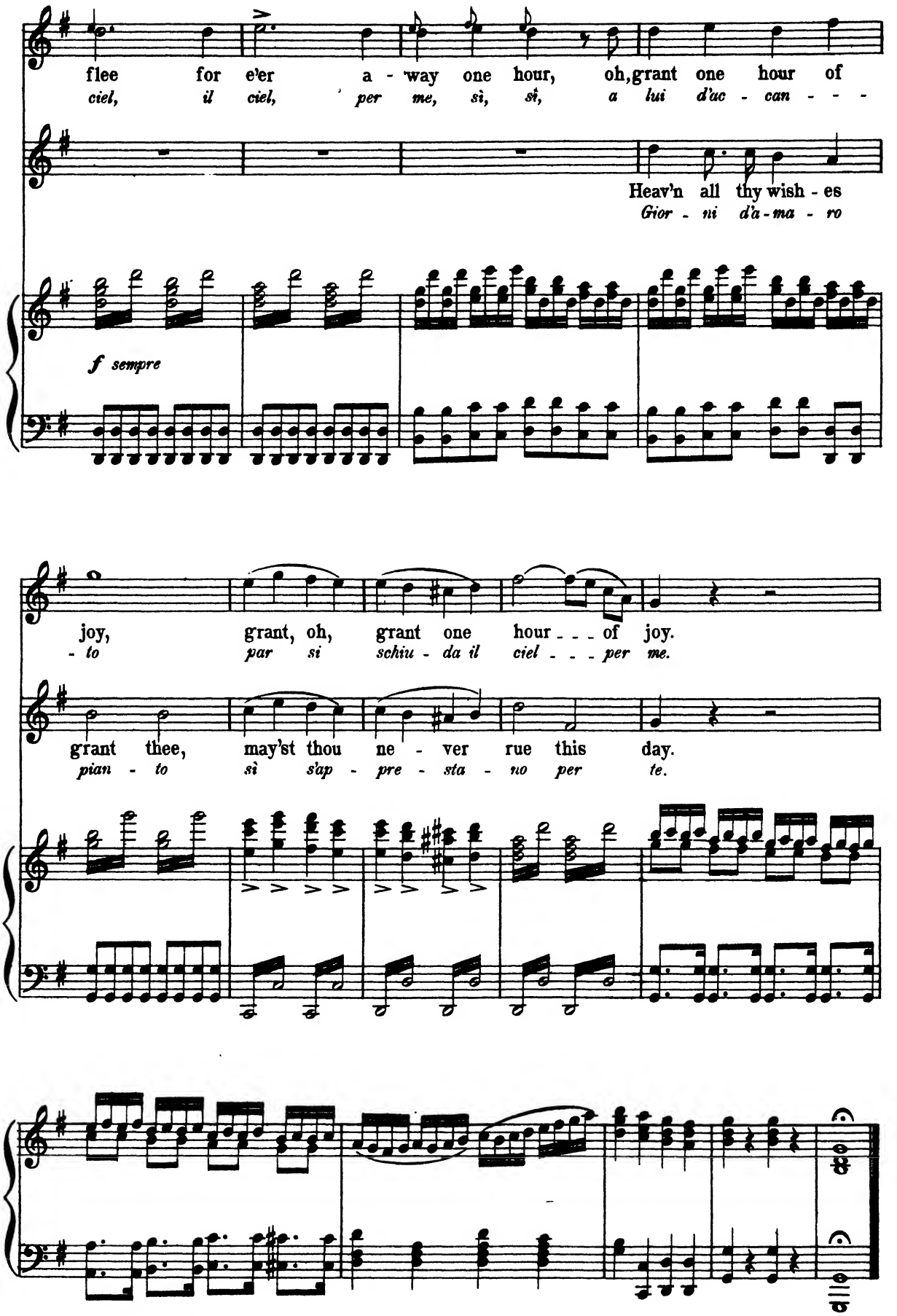

cresc.ed affrett.a poco.
And while I watch'd her mo - tionless, She va - nish'd from my
stet - te un mo - men - - to im - mo - - bi - le, poi rat - ta di - le -
Cl. Fl. Cl. Fl. Tutti.
cresc.ed affrett. a poco.
Tempo I.
sight. And o'er the stream - let's sil - ver tide Shone
- guò e l'on - da pria si lim - pi - da di
Fl. Cl. with voice.
Tempo I.
Harp.
forth a lu - rid light, the streamlet's sil - ver tide shone with a lu - rid
san - gue ros - sig - gio, si, pria si lim - pi - da di sangue ros - seg -
strings.
light, there shone a lu - rid light, ah, a lu - rid
giù, sì, pria si lim - pi - da ah, si ros - seg -
Allegro.
ALICE.
light. Pre - sage of sor - row, that
giù. Chia - ri, oh Di - o! ben
Vlns.
Allegro.


vi - - sion fore-bo - - ded! Thus do I
chia - - ri e tri - - sti nel tu - - o
fear thy fu - - ture is clou - - ded!
dir pre-sa - - gi in - ten - - do!
Dea - - rest Lu-cy, I pray thee fore-go thy fa - tal love, ere grief o'er-
Ah Lu - ci - a, Lu - ci - a, de - si - sti da un a - mor co - si tre -
ff
LUCY.
whelm thee. Grief dis - sol - veth be - neath his glances, life is
men - - do. E - gli è lu - ce, a' gior - ni mie - i, è con -
f
f


rall.
rap-ture, life is rap-ture when he, when he is near.
for-to, è con-for-to al mi-o, al mi-o pe - - nar.
Fl.
Cl.
Moderato.
colla parte.
Strings & Harp.
p
Vln.
Cor. & Fag.
Tutti.
cresc.
f
Strings & Harp.
p
p a tempo.
Were he but here, oh ecs - ta-sy, Nought should I know of sor - row,
Quan-do ra-pi-to in e - sta-si del più co-cen-te ar - do - re,
a tempo.
Bring me a hap-py mor - row, Oh love, to thee I pray, Oh
col fa-vel-lar del co - re mi giu-ra e-ter-na fè, gli af-
p
p


let my fears be now for-got, One hour of joy, oh grant me,
fan - ni miei di - men - ti - co, gio - ja di vie - ne il pian - - - to
p
Let words of love en - chant me, Let trou - ble now flee a -
par - mi che a lui d'ac - can to si schiu - da il ciel per
p
way, let trou - ble now flee a -
me, si schiu - da il ciel per -
pp
way, now flee a - -
me, si schiu - da il ciel per -
Poco piu mosso.
way, One hour of joy, one
me, a lui d'ac - can - - to, si
ff
Poco più.
p
ff


bright hour - - - of joy - - - grant - - - me, ah! - - - - - - - - - -
schiu - da - - - il ciel - - - per - - - - me, ah! - - - - - - - - - -
p
- - - - - let trou - ble flee for e'er a - way. One
- - - - - si schiu-da il ciel, il ciel per me, a
f
hour, one hour of joy, one bright hour - - - of
lui d'ac - can - - - - to, si schiu - da - - - il
p
ff
p
joy - - - grant - - - me, ah! - - - - - - - - - - let trou - ble
ciel, - - - per - - - me, ah! - - - - - - - - - - si schiu-da il

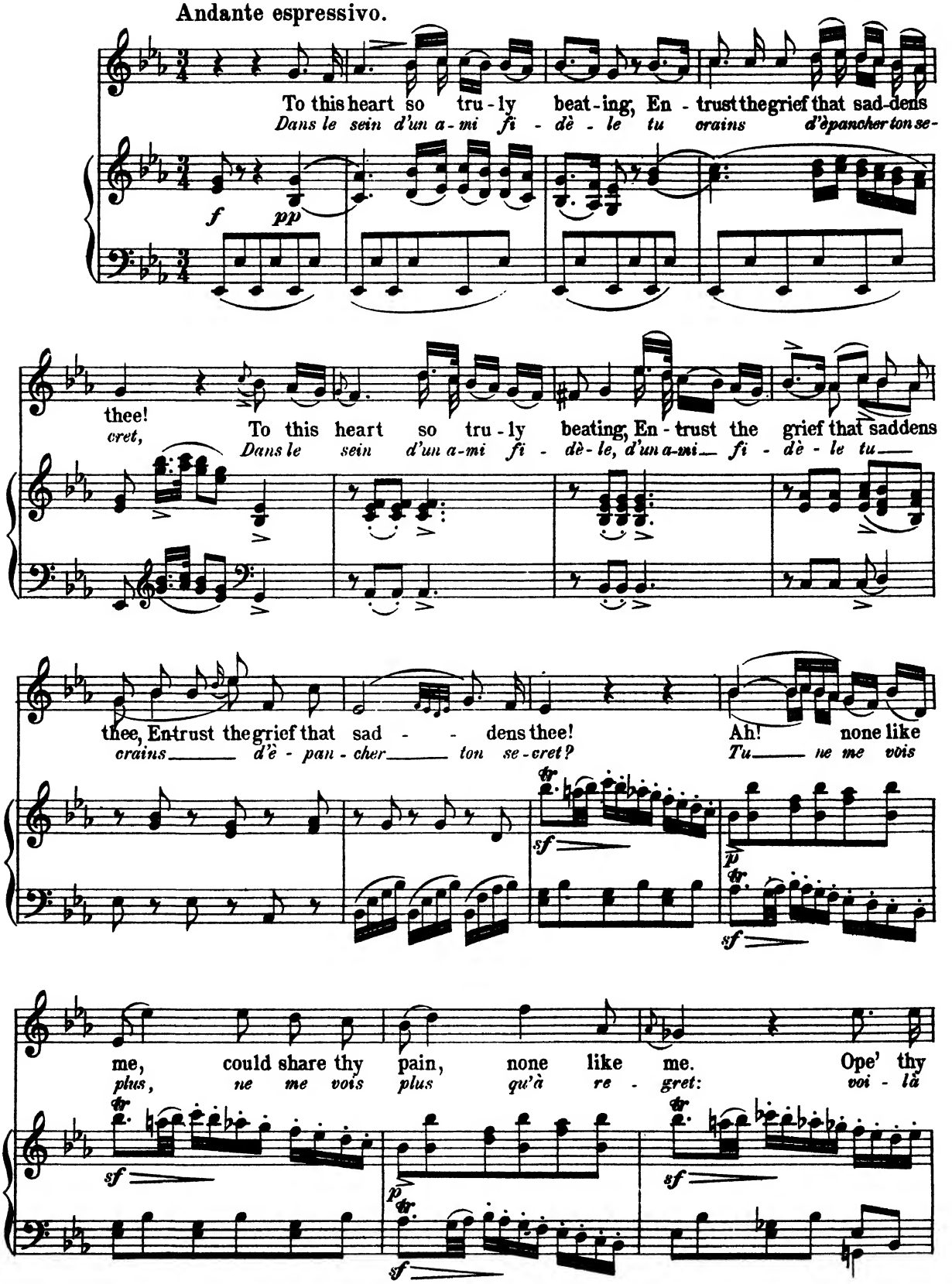

flee for e'er a - way one hour, oh, grant one hour of
ciel, il ciel, per me, sì, sì, a lui d'ac - can - - -
Heav'n all thy wish - es
Gior - ni d'a - ma - ro
f sempre
joy, grant, oh, grant one hour - - - of joy.
- to par si schiu - da il ciel - - - per me.
grant thee, may'st thou ne - ver rue this day.
pian - to sì s'ap - pre - sta - no per te.

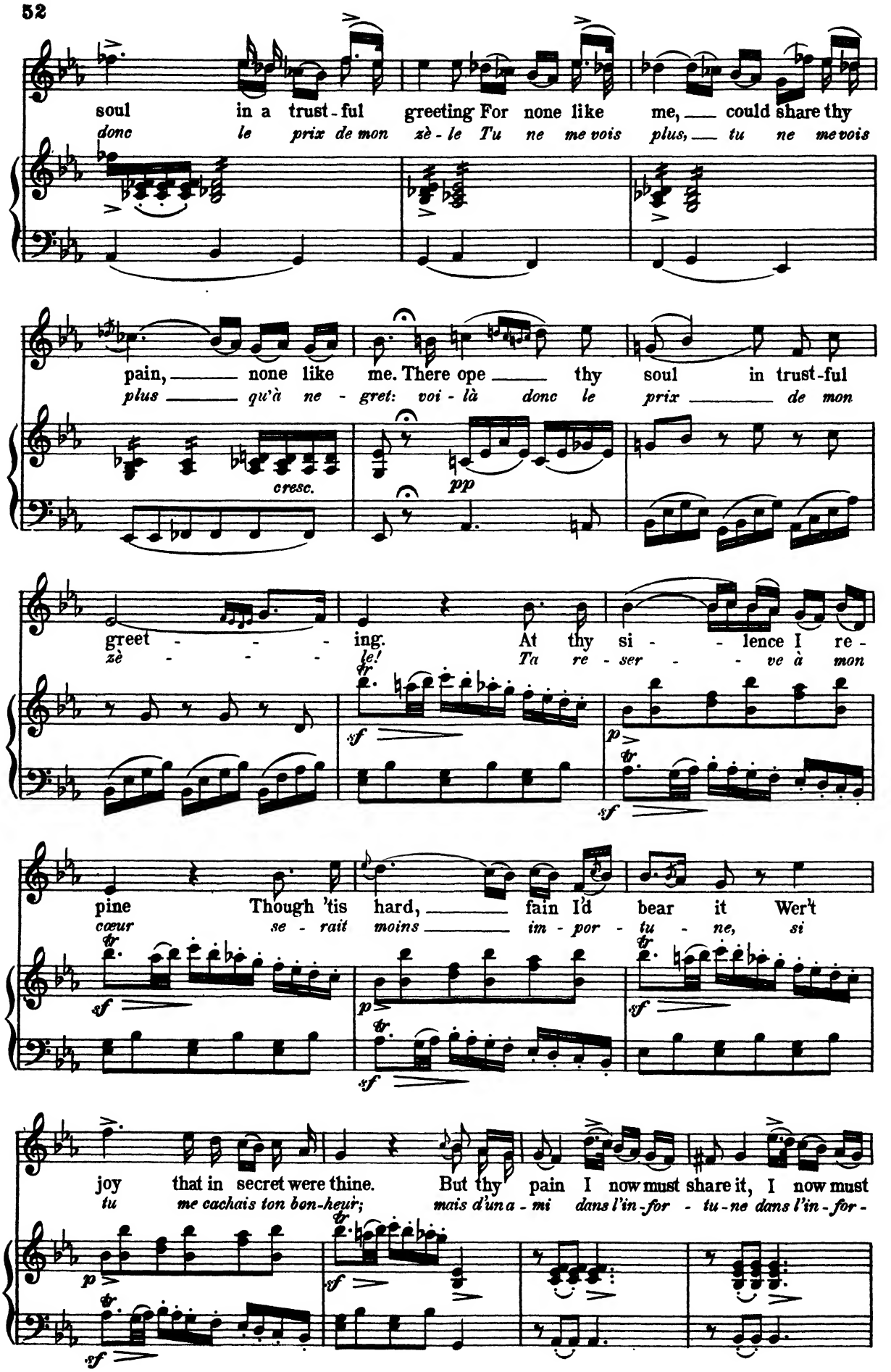
To This Heart So Truly Beating.

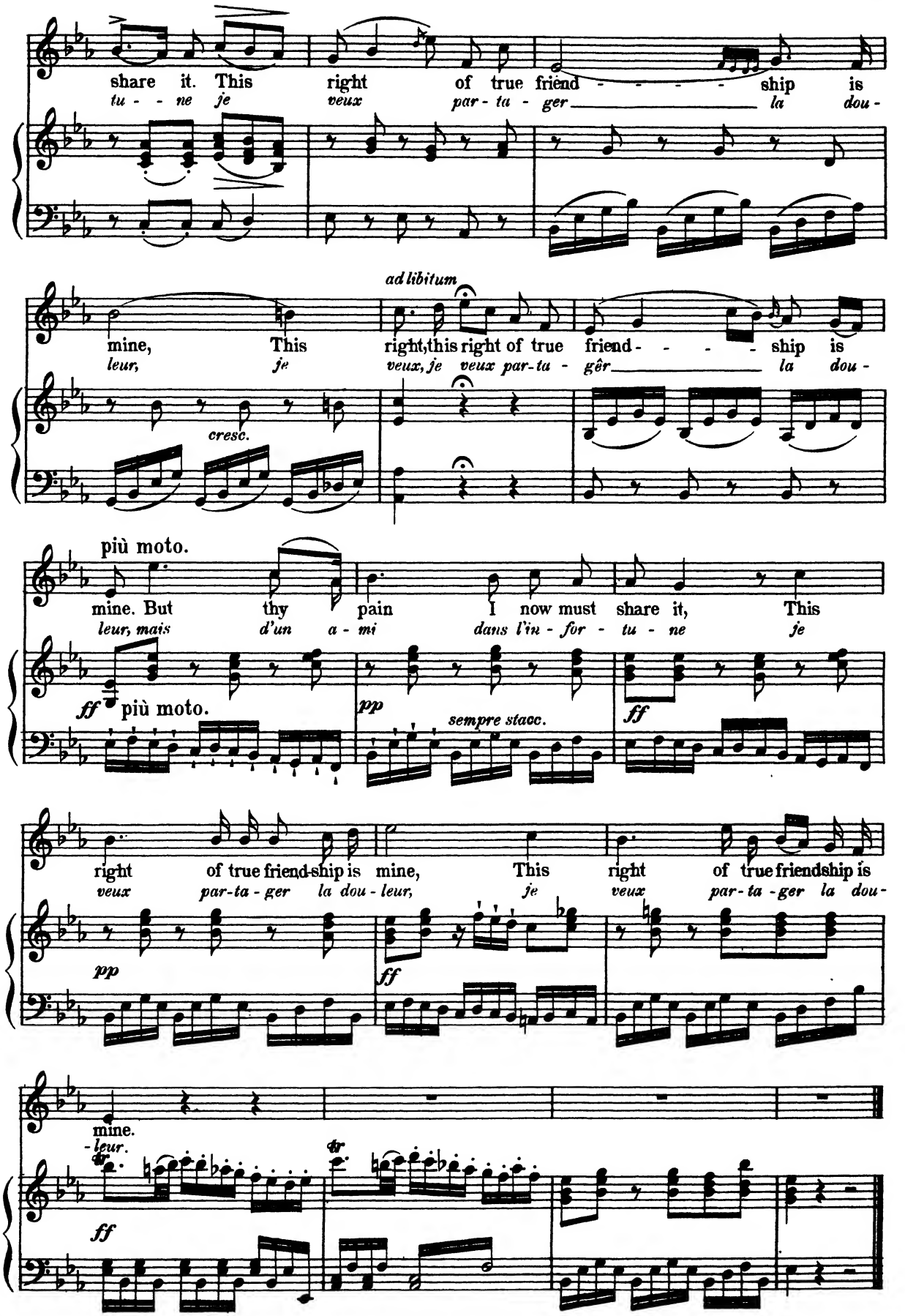
ARIA from LA VESTALE.

SPONTINI.

Andante espressivo.




soul in a trust-ful greeting For none like me, could share thy
donc le prix de mon zè-le Tu ne me vois plus, tu ne me vois
pain, none like me. There ope thy soul in trust-ful
plus qu'à ne-gret: voi-là donc le prix de mon
cresc.
pp
greet-ing. At thy si-lence I re-
zè-le! Ta re-ser-ve à mon
sf
p
sf
pine Though 'tis hard, fain I'd bear it Wer't
cœur se-rait moins im-por-tu-ne, si
sf
p
sf
joy that in secret were thine. But thy pain I now must share it, I now must
tu me cachais ton bon-heur; mais d'un a-mi dans l'in-for-tu-ne dans l'in-for-
p
sf
sf

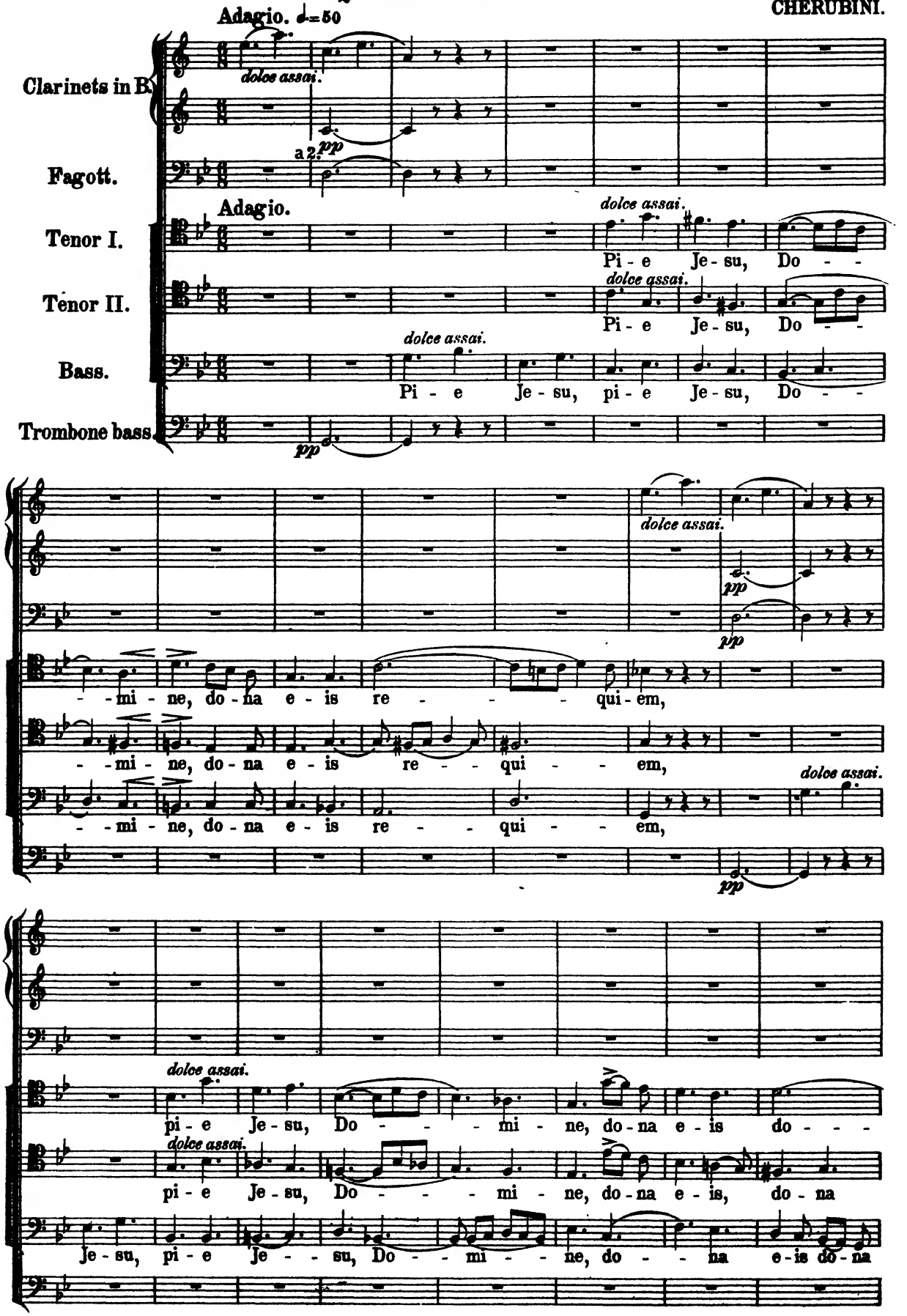

share it. This right of true friend - - - - - ship is
tu - - ne je veux par - ta - ger la dou -
ad libitum
mine, This right, this right of true friend - - - - ship is
leur, je veux, je veux par - ta - gêr la dou -
cresc.
più moto.
mine. But thy pain I now must share it, This
leur, mais d'un a - mi dans l'in - for - tu - ne je
ff più moto.
pp
sempre stacc.
ff
right of true friend-ship is mine, This right of true friendship is
veux par-ta - ger la dou - leur, je veux par - ta - ger la dou -
pp
ff
mine.
- leur.
ff

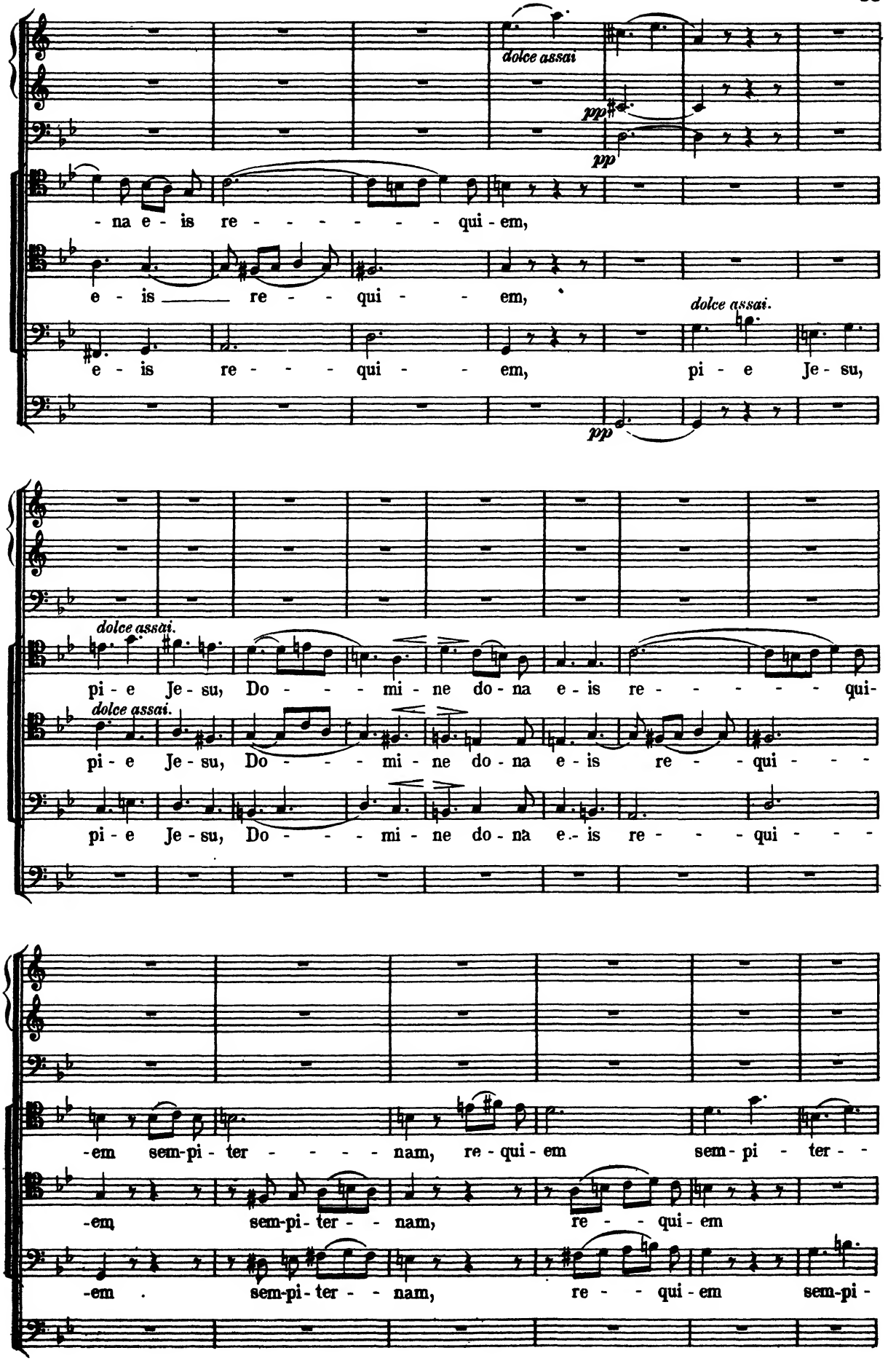
Pie Jesu.

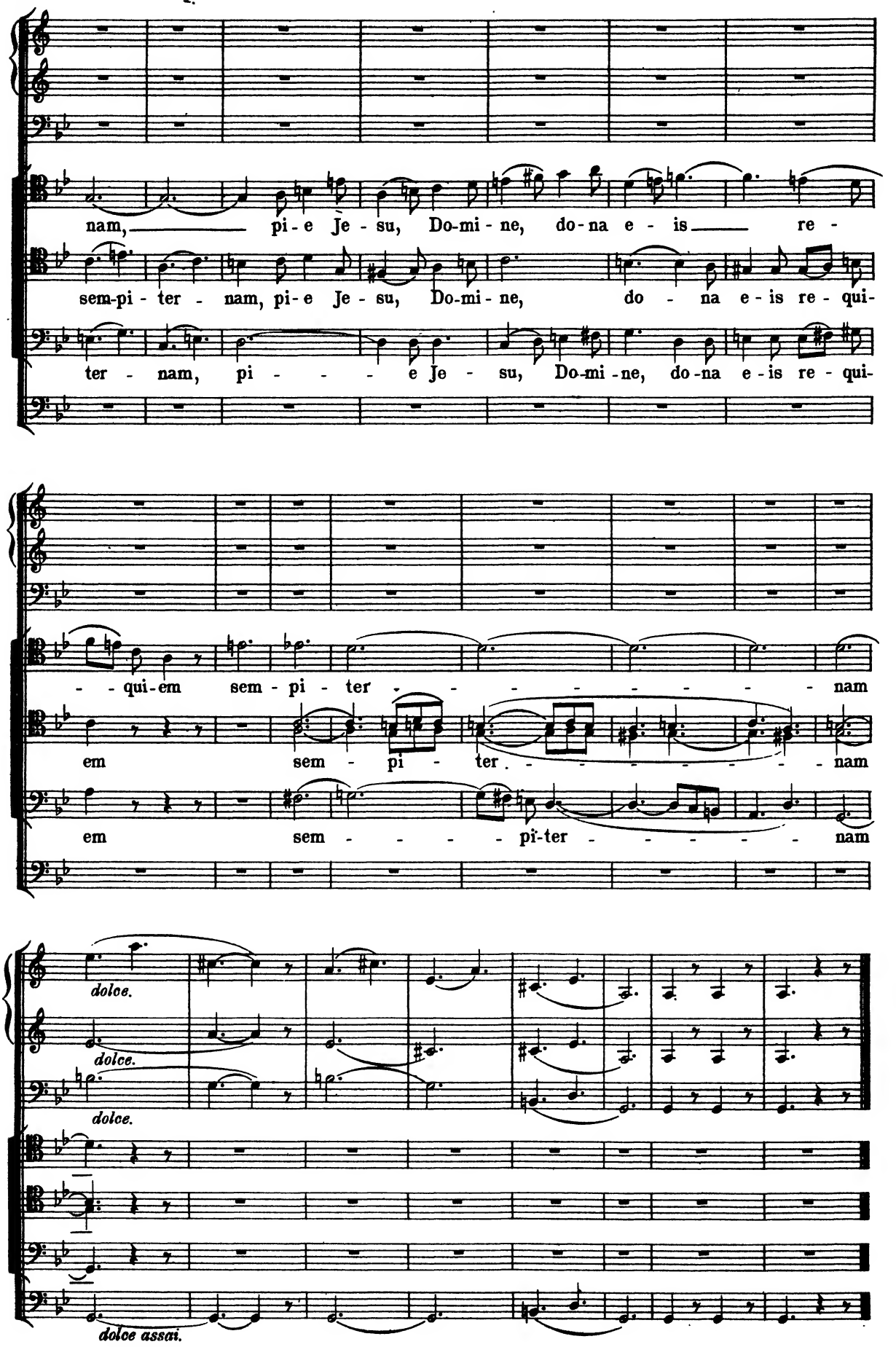
from the

REQUIEM FOR MENS VOICES.

CHERUBINI.



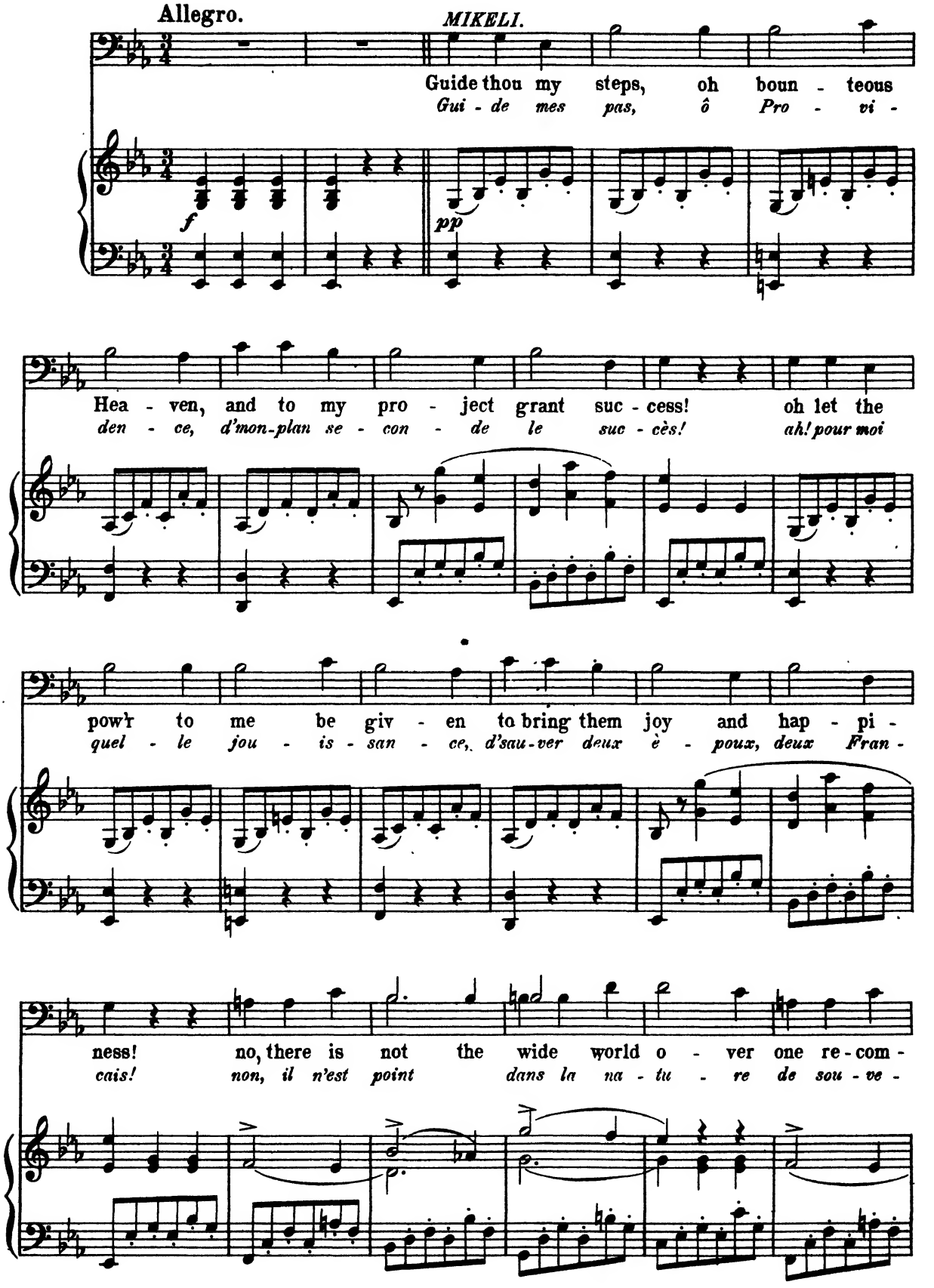

dolce assai
pp
pp
-na e - is re - - - - - - qui - em,
e - is re - - - qui - em,
dolce assai.
e - is re - - - - qui - - em, pi - e Je - su,
pp
dolce assai.
pi - e Je - su, Do - - - mi - ne do - na e - is re - - - - - qui-
dolce assai.
pi - e Je - su, Do - - - mi - ne do - na e - is re - - qui - - -
pi - e Je - su, Do - - - mi - ne do - na e - is re - - - qui - - -
-em sem-pi - ter - - - - nam, re - qui - em sem - pi - ter - -
-em sem-pi - ter - - nam, re - - qui - em
-em . sem-pi - ter - - nam, re - - qui - em sem-pi -

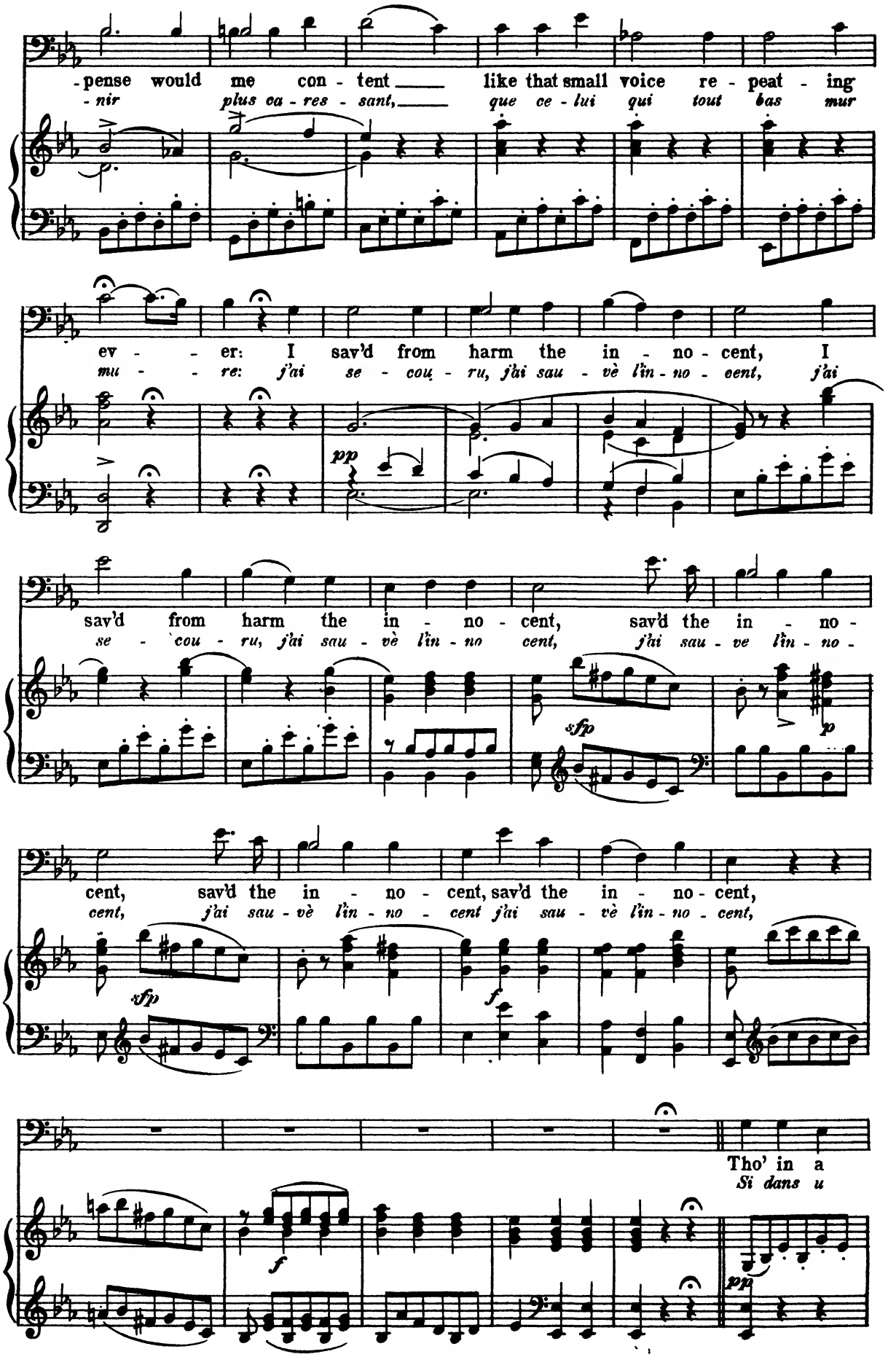

nam, pi - e Je - su, Do-mi - ne, do-na e - is re -
sem-pi - ter - nam, pi-e Je - su, Do-mi - ne, do - na e - is re - qui-
ter - nam, pi - - - e Je - su, Do-mi - ne, do-na e - is re - qui-
- - qui-em sem - pi - ter - - - - - - - - nam
em sem - pi - ter - - - - - - - - nam
em sem - - - - pi-ter - - - - - - nam
dolce.
dolce.
dolce.
dolce assai.

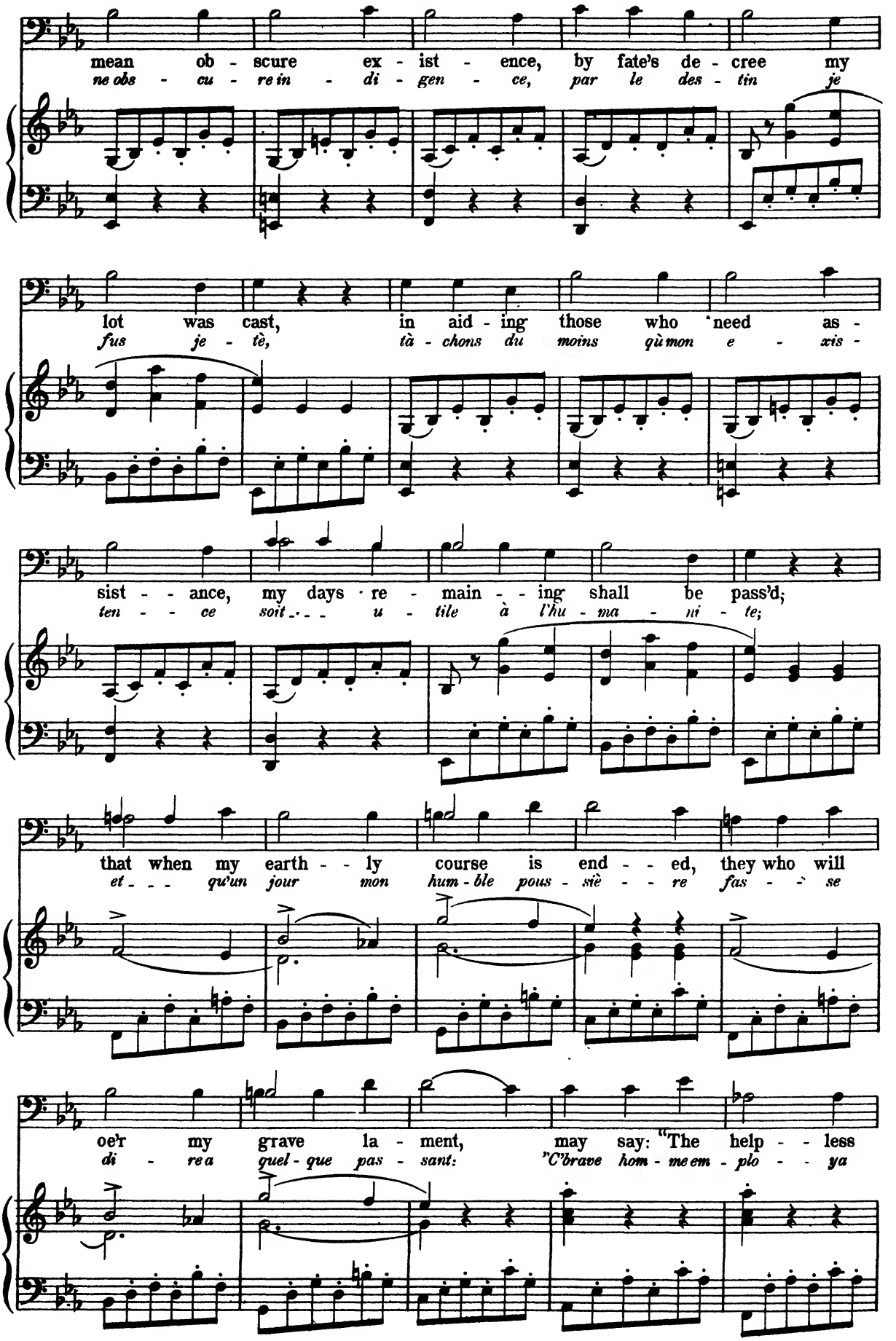
Guide Thou My Steps

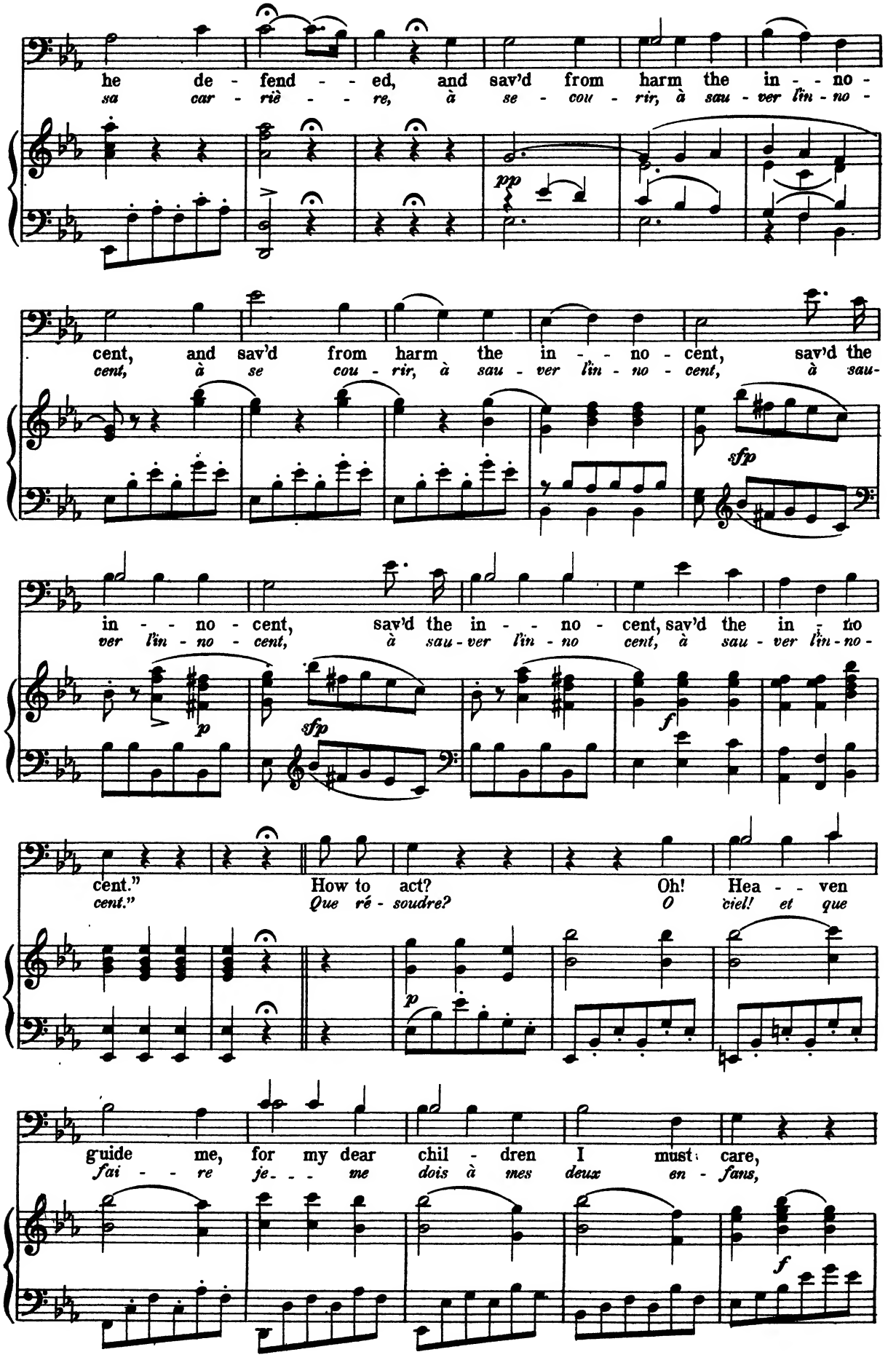
ARIA
from the
WATER CARRIER

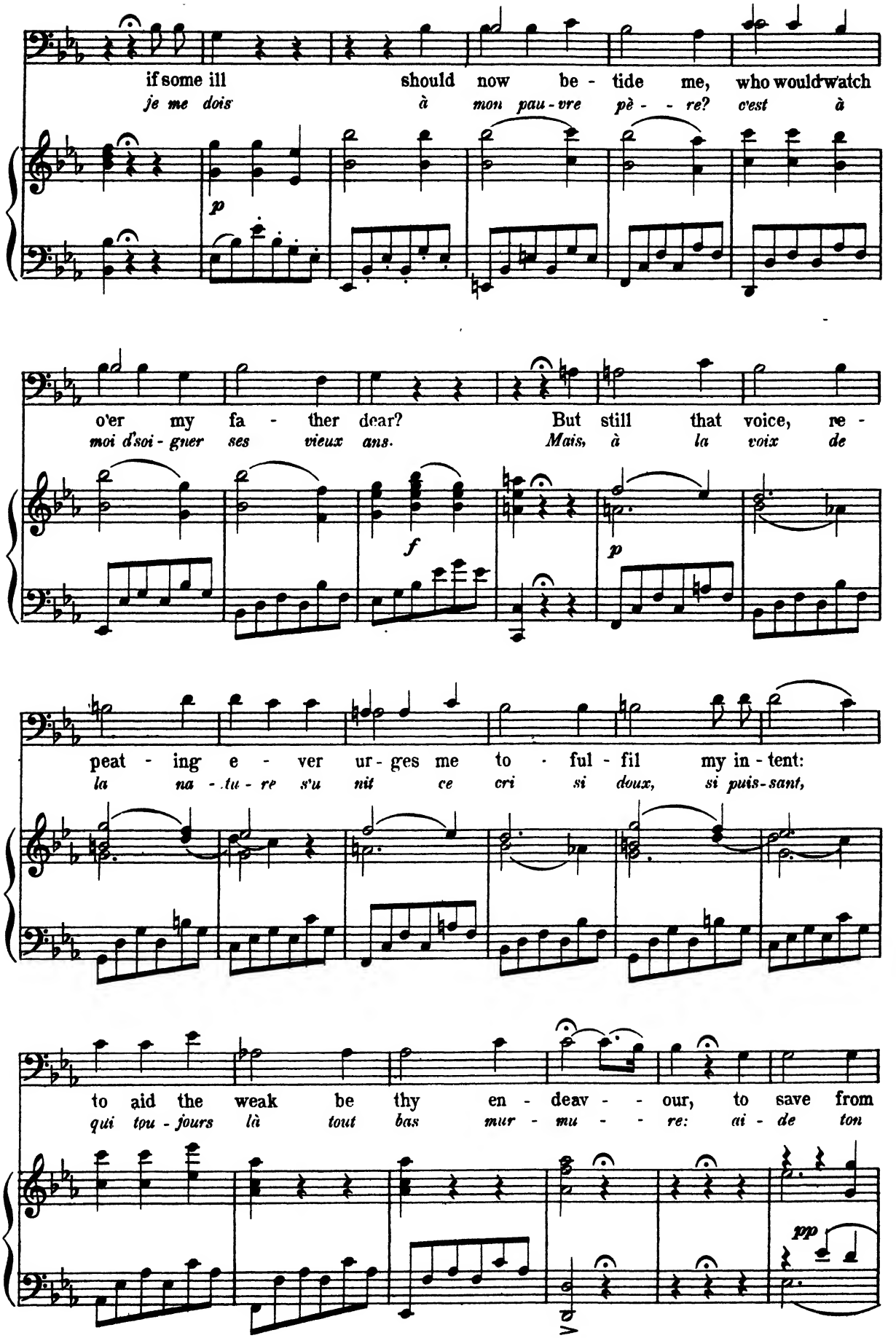
CHERUBINI.

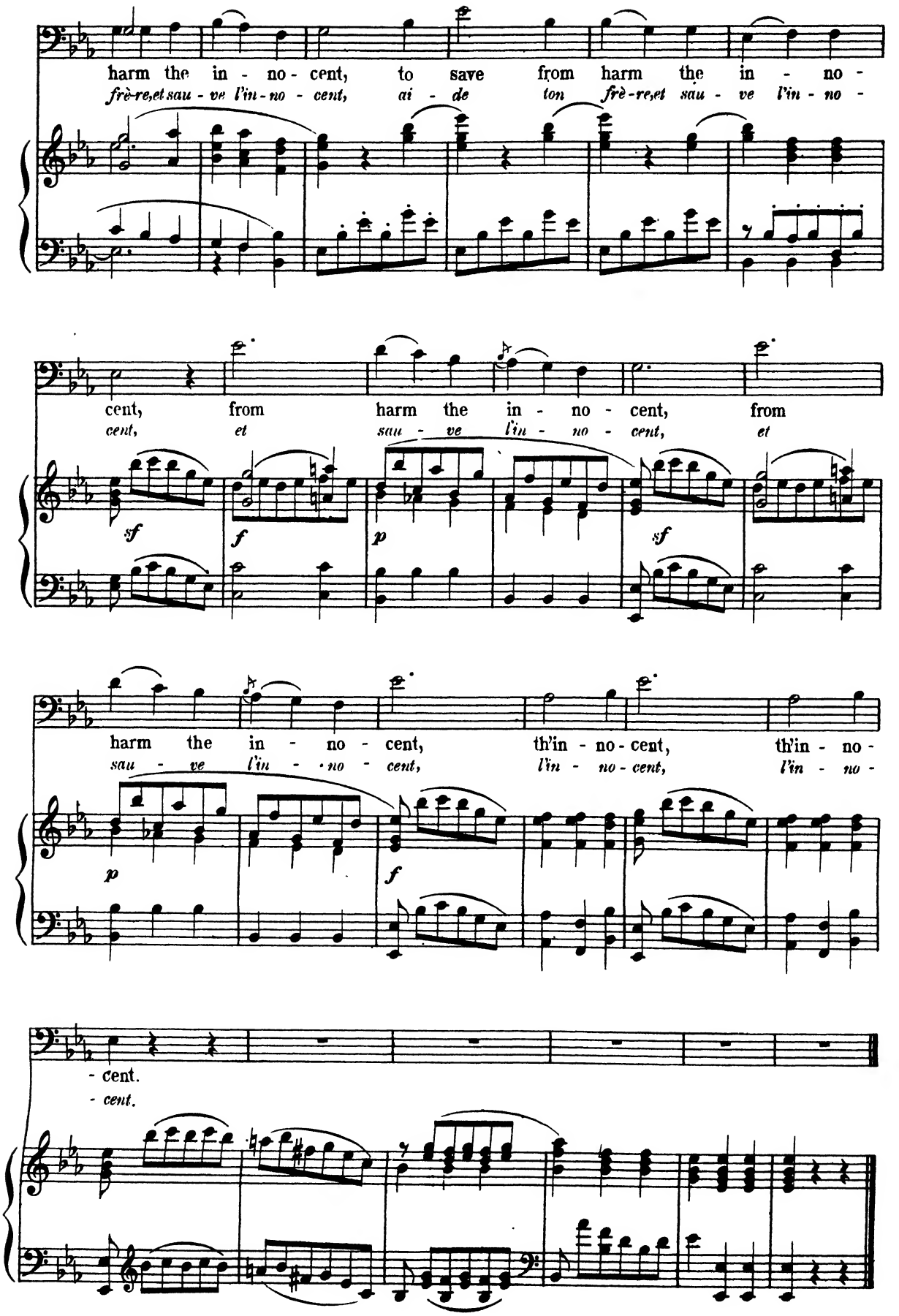



-pense would me con - tent like that small voice re - peat - ing
-nir plus ca - res - sant, que ce - lui qui tout bas mur
ev - - er: I sav'd from harm the in - no - cent, I
mu - - re: j'ai se - cou - ru, j'ai sau - vè l'in - no - cent, j'ai
pp
sav'd from harm the in - no - cent, sav'd the in - no -
se - cou - ru, j'ai sau - vè l'in - no cent, j'ai sau - ve l'in - no -
sfp
p
cent, sav'd the in - no - cent, sav'd the in - no - cent,
cent, j'ai sau - vè l'in - no - cent j'ai sau - vè l'in - no - cent,
sfp
f
Tho' in a
Si dans u
f
pp


mean ob - scure ex - ist - ence, by fate's de - cree my
ne obs - cu - re in - di - gen - ce, par le des - tin je
lot was cast, in aid - ing those who need as -
fus je - tè, tà - chons du moins qù mon e - xis -
sist - - ance, my days re - main - - ing shall be pass'd;
ten - - ce soit - - - u - tile à l'hu - ma - ni - te;
that when my earth - - ly course is end - - ed, they who will
et - - - qu'un jour mon hum - ble pous - siè - - re fas - - se
oe'r my grave la - ment, may say: "The help - - less
di - rea quel - que pas - sant: "C'brave hom - me em - plo - - ya


he de - fend - - ed, and sav'd from harm the in - - no -
sa car - riè - - re, à se - cou - rir, à sau - ver l'in - no -
pp
cent, and sav'd from harm the in - - no - cent, sav'd the
cent, à se cou - rir, à sau - ver l'in - no - cent, à sau -
sfp
in - - no - cent, sav'd the in - - no - cent, sav'd the in - no
ver l'in - no - cent, à sau - ver l'in - no cent, à sau - ver l'in - no -
p
sfp
f
cent."
cent."
How to act?
Que ré - soudre?
Oh! Hea - - ven
O ciel! et que
p
guide me, for my dear chil - dren I must care,
fai - - re je - - me dois à mes deux en - fans,
f


if some ill should now be - tide me, who would watch
je me dois à mon pau - vre pè - - re? c'est à
p
o'er my fa - ther dear? But still that voice, re -
moi d'soi - gner ses vieux ans. Mais, à la voix de
f
p
peat - ing e - ver ur - ges me to - ful - fil my in - tent:
la na - tu - re s'u nit ce cri si doux, si puis - sant,
to aid the weak be thy en - deav - - our, to save from
qui tou - jours là tout bas mur - mu - - re: ai - de ton
pp

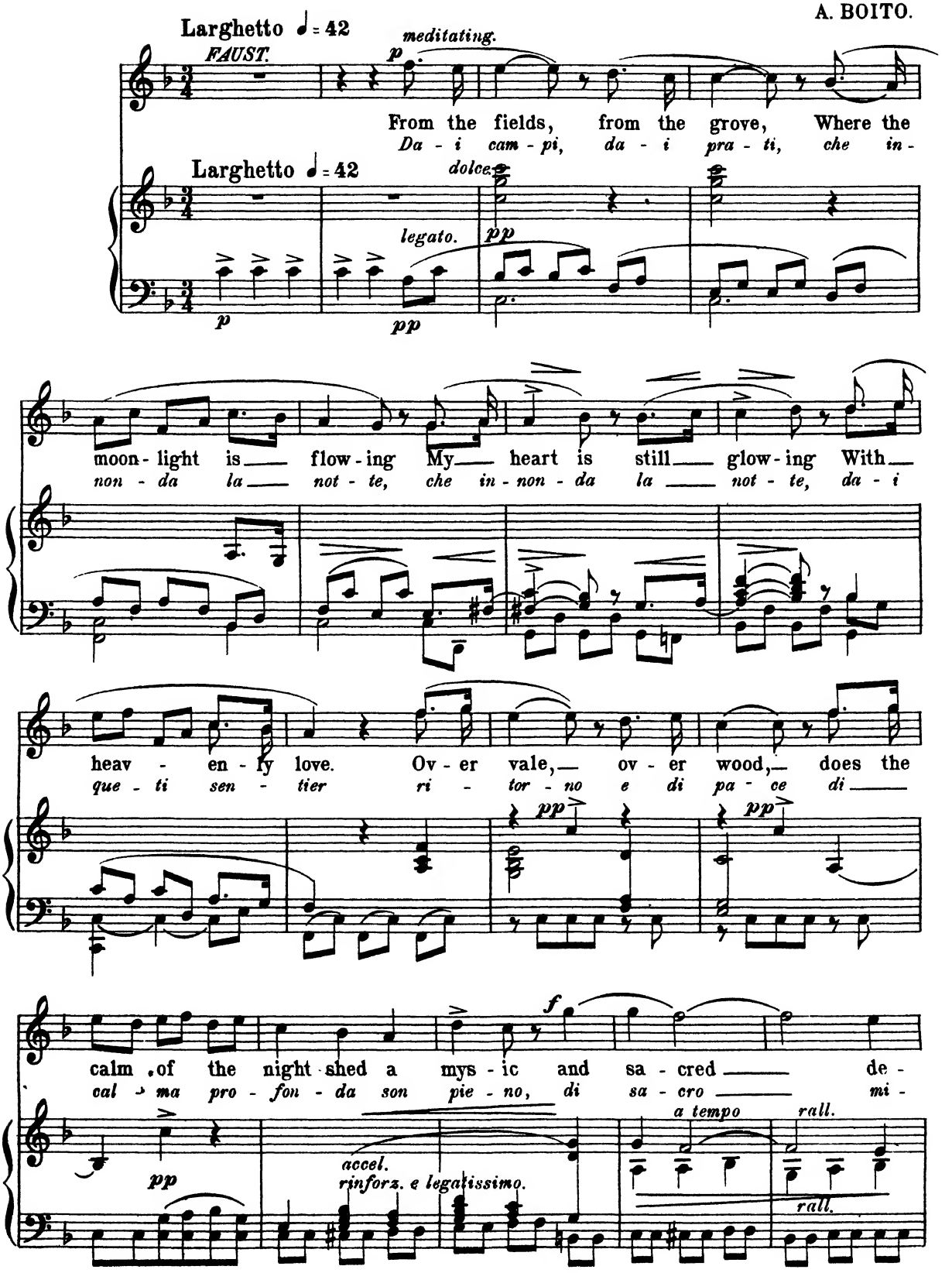

harm the in - no - cent, to save from harm the in - no -
frè-re, et sau - ve l'in - no - cent, ai - de ton frè-re, et sau - ve l'in - no -
cent, from harm the in - no - cent, from
cent, et sau - ve l'in - no - cent, et
sf
f
p
sf
harm the in - no - cent, th'in - no - cent, th'in - no -
sau - ve l'in - no - cent, l'in - no - cent, l'in - no -
p
f
- cent.
- cent.

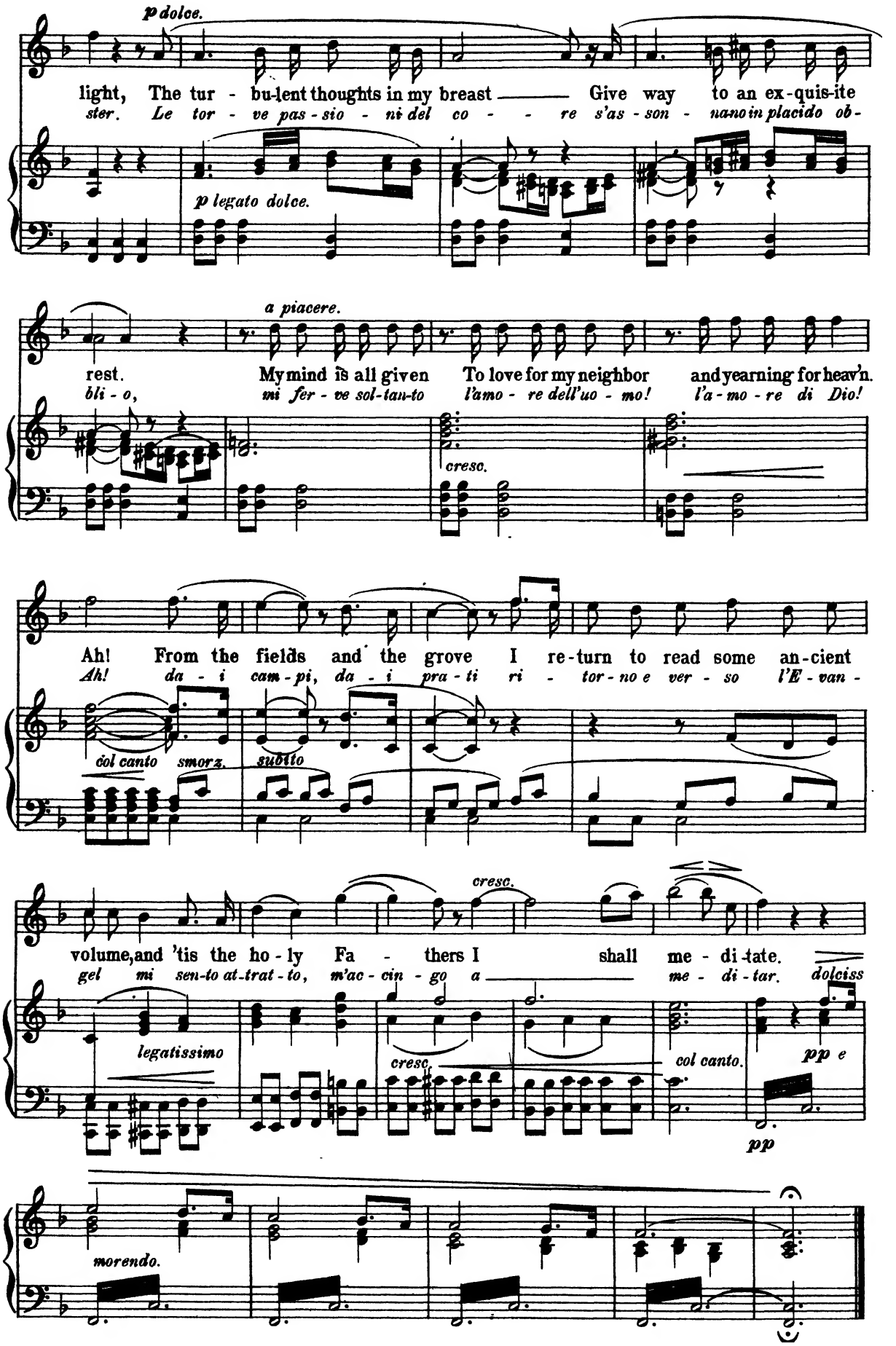
From The Fields, From The Grove.

AIR for TENOR

from "MEPHISTOPHELES."

A. BOITO.



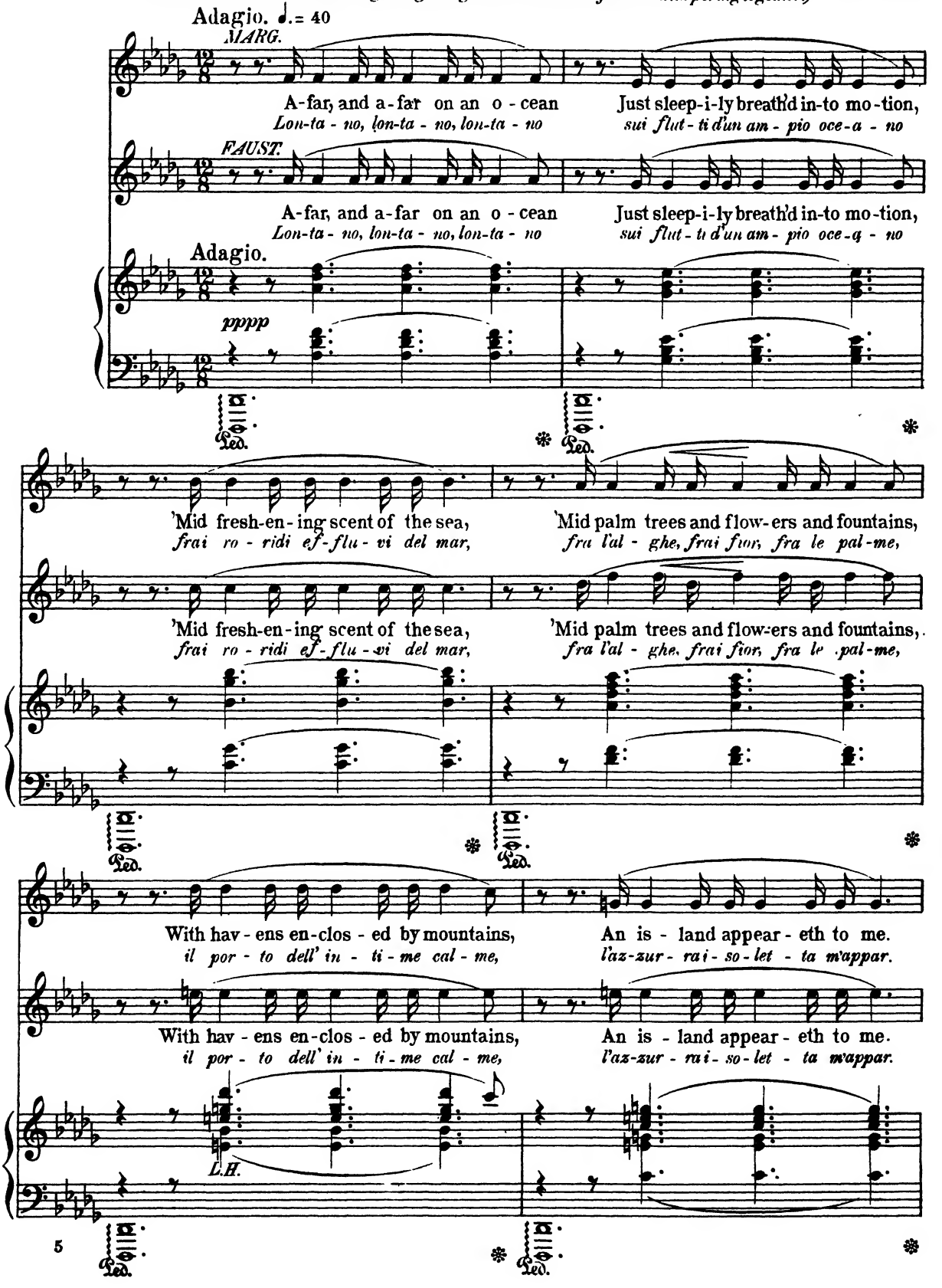

p dolce.
light, The tur - bu-lent thoughts in my breast —— Give way to an ex-quis-ite
ster. Le tor - ve pas - sio - ni del co - - re s'as - son - nano in placido ob -
p legato dolce.
a piacere.
rest.
bli - o,
My mind is all given To love for my neighbor and yearning for heav'n.
mi fer - ve sol-tan-to l'amo - re dell'uo - mo! l'a - mo - re di Dio!
cresc.
Ah! From the fields and the grove I re-turn to read some an-cient
Ah! da - i cam - pi, da - i pra - ti ri - tor - no e ver - so l'E - van -
col canto smorz.
subito
cresc.
volume, and 'tis the ho - ly Fa - thers I shall me - di-tate.
gel mi sen-to at-trat - to, m'ac - cin - go a —— me - di - tar.
dolciss
legatissimo
cresc.
col canto.
pp e
pp
morendo.

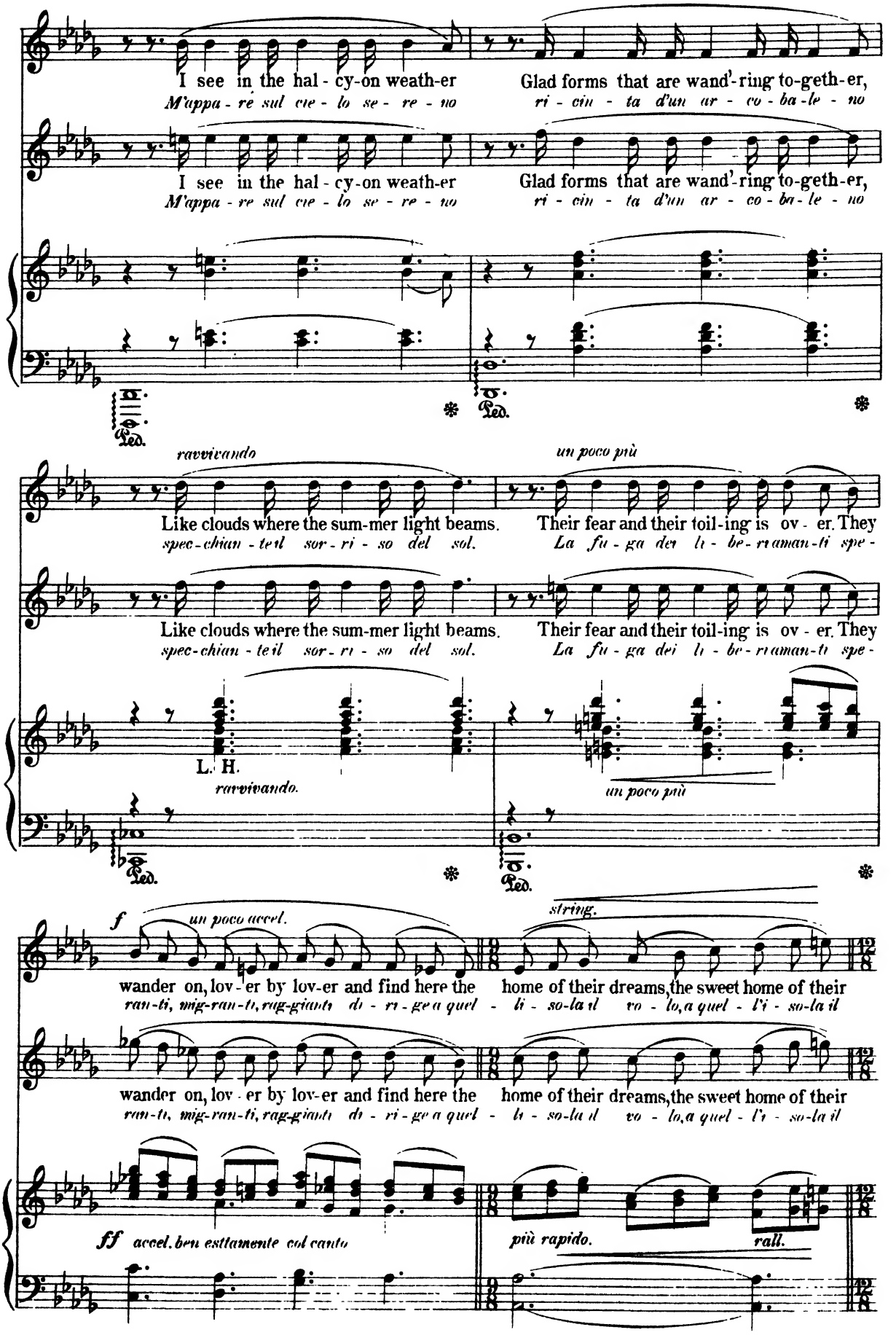
Afar And Afar On An Ocean.

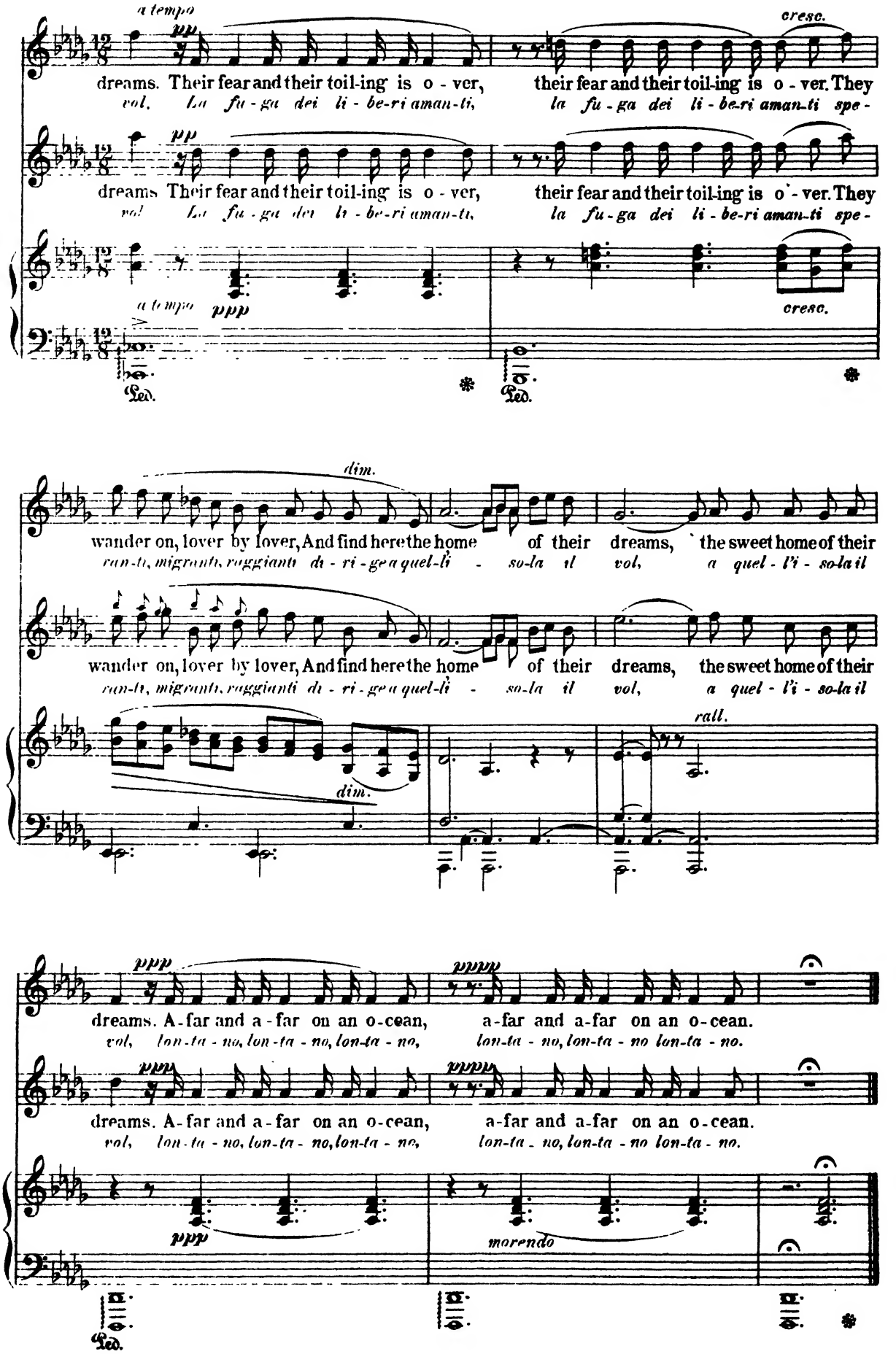
DUET for SOPRANO and TENOR

from "MEPHISTOPHELES."

FAUST and MARG. (embracing and gazing into each other's eyes and whispering together.) A. BOITO.




I see in the hal - cy-on weath-er
M'appa - re sul cie - lo se - re - no
Glad forms that are wand'-ring to-geth-er,
ri - cin - ta d'un ar - co - ba - le - no
I see in the hal - cy-on weath-er
M'appa - re sul cie - lo se - re - no
Glad forms that are wand'-ring to-geth-er,
ri - cin - ta d'un ar - co - ba - le - no
Ped.
Ped.
ravvivando
Like clouds where the sum-mer light beams.
spec - chian - te il sor - ri - so del sol.
un poco più
Their fear and their toil-ing is ov - er. They
La fu - ga dei li - be - ri a man - ti spe -
Like clouds where the sum-mer light beams.
spec - chian - te il sor - ri - so del sol.
Their fear and their toil-ing is ov - er. They
La fu - ga dei li - be - ri a man - ti spe -
L. H.
ravvivando.
un poco più
Ped.
Ped.
f
un poco accel.
string.
wander on, lov - er by lov-er and find here the
ran-ti, mig-ran-ti, rag-giunti di - ri - ge a quel - li - so-la il vo - lo, a quel - l'i - so-la il
home of their dreams, the sweet home of their
wander on, lov - er by lov-er and find here the
ran-ti, mig-ran-ti, rag-giunti di - ri - ge a quel - li - so-la il vo - lo, a quel - l'i - so-la il
home of their dreams, the sweet home of their
ff accel. ben esttamente col canto
più rapido.
rall.

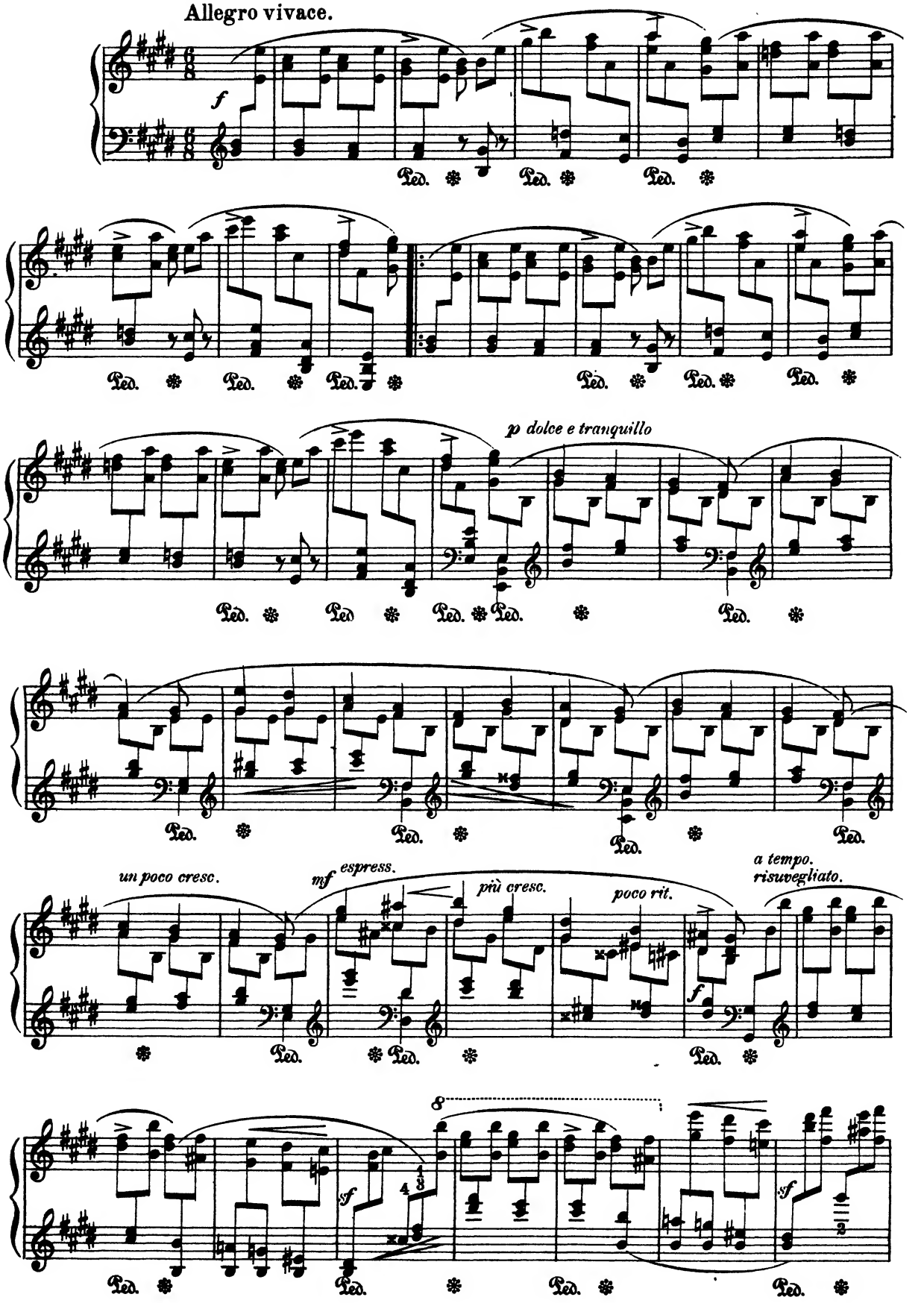

a tempo
pp
cresc.
dreams. Their fear and their toil-ing is o - ver,
their fear and their toil-ing is o - ver. They
vol, La fu - ga dei li - be-ri aman-ti,
la fu - ga dei li - be-ri aman-ti spe -
dreams. Their fear and their toil-ing is o - ver,
their fear and their toil-ing is o - ver. They
vol, La fu - ga dei li - be-ri aman-ti,
la fu - ga dei li - be-ri aman-ti spe -
a tempo
ppp
cresc.
Ped.
Ped.
dim.
wander on, lover by lover, And find here the home of their dreams, the sweet home of their
ran-ti, migranti, raggianti di - ri - ge a quel-li - so-la il vol, a quel - l'i - so-la il
wander on, lover by lover, And find here the home of their dreams, the sweet home of their
ran-ti, migranti, raggianti di - ri - ge a quel-li - so-la il vol, a quel - l'i - so-la il
dim.
rall.
ppp
pppp
dreams. A-far and a-far on an o-cean,
a-far and a-far on an o-cean.
vol, lon-ta - no, lon-ta - no, lon-ta - no,
lon-ta - no, lon-ta - no lon-ta - no.
dreams. A-far and a-far on an o-cean,
a-far and a-far on an o-cean.
vol, lon-ta - no, lon-ta - no, lon-ta - no,
lon-ta - no, lon-ta - no lon-ta - no.
ppp
morendo
Ped.

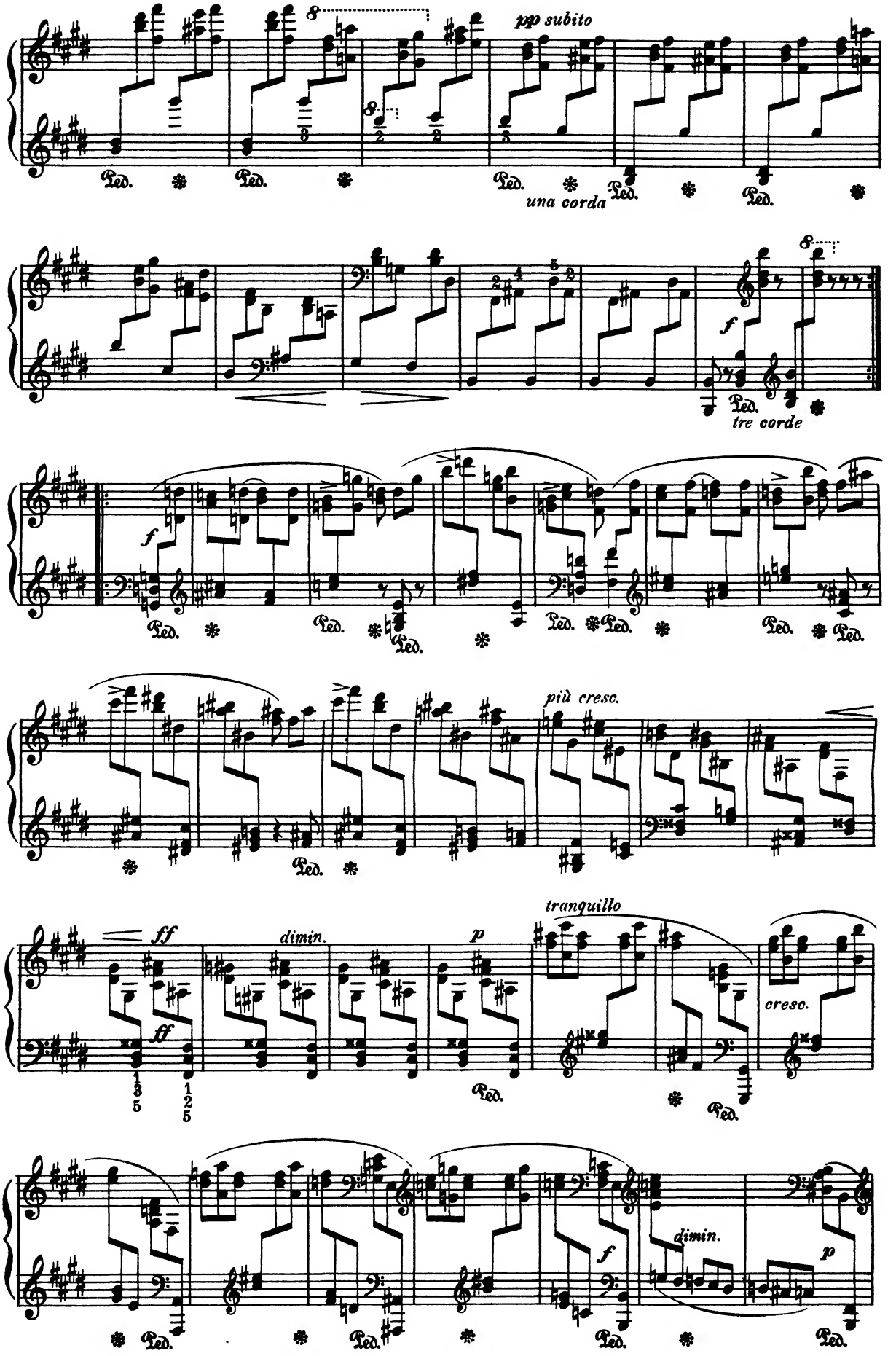
Gigue.

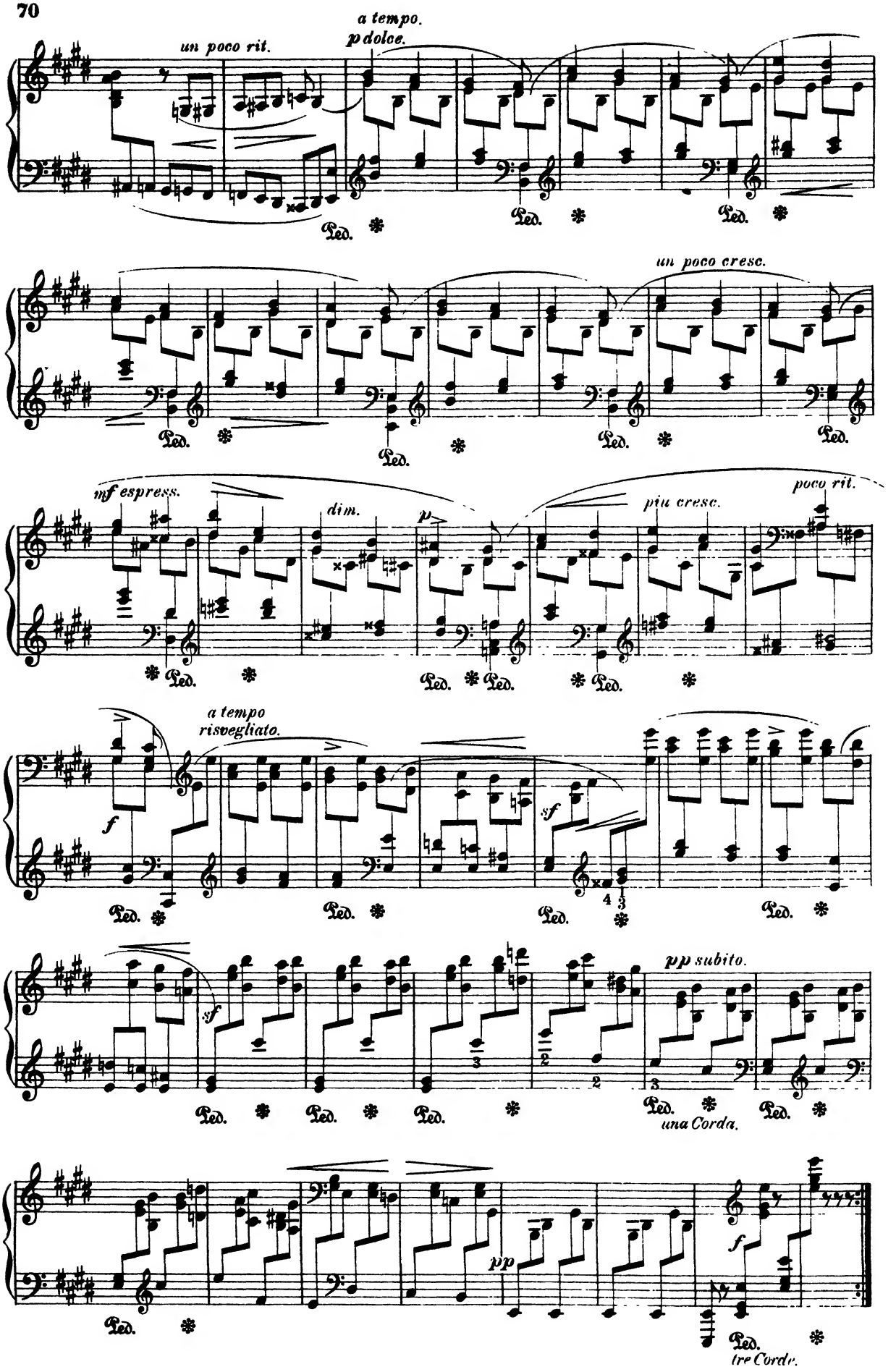
from

"PIECES LYRIQUES."

G. SGAMBATI Op. 23 Nº 6.




pp subito
una corda
tre corde
più cresc.
tranquillo
dimin.
cresc.

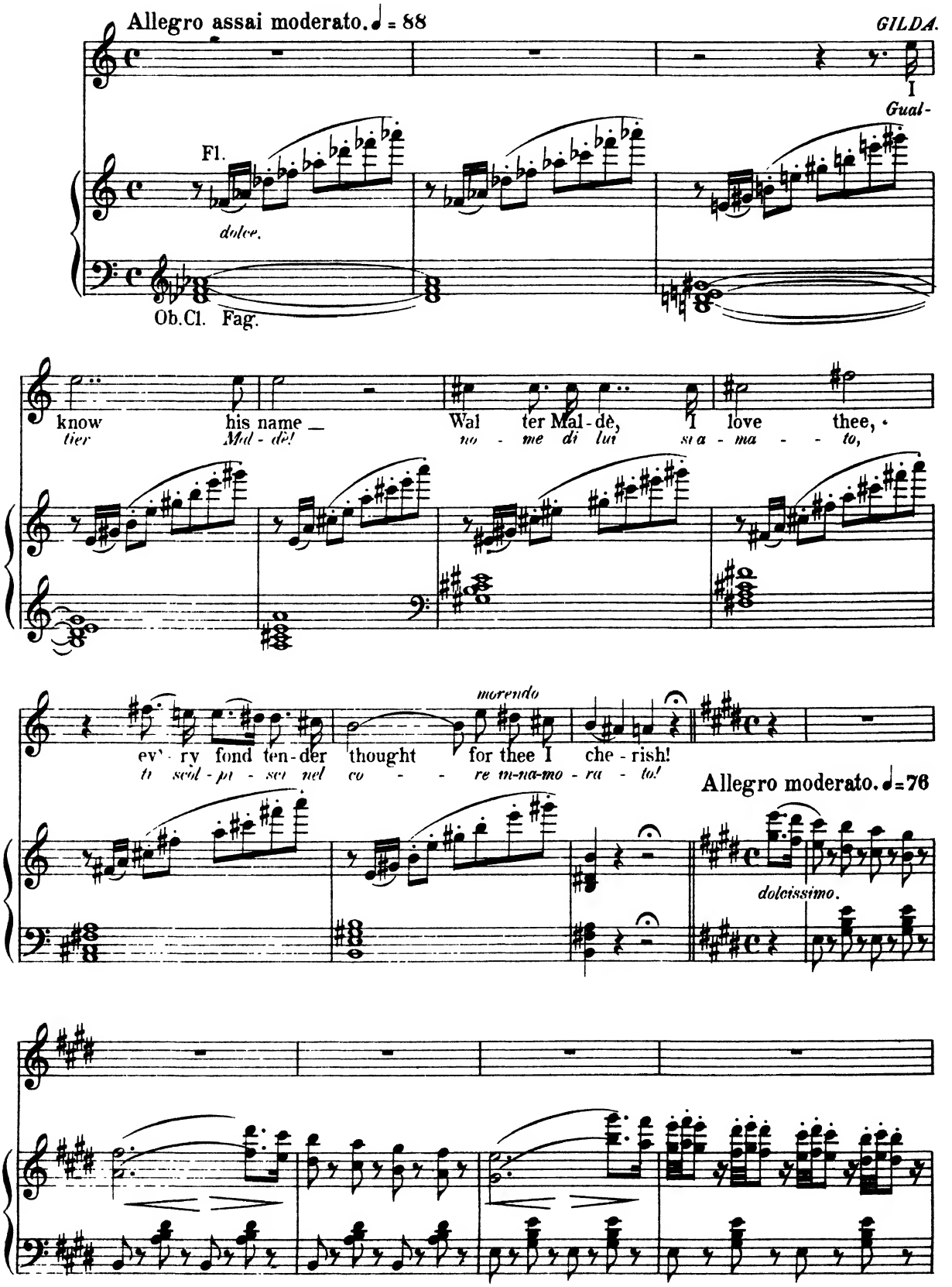

un poco rit.
a tempo.
p dolce.
Ped.
un poco cresc.
mf espress.
dim.
p
più cresc.
poco rit.
a tempo
risvegliato.
f
sf
pp subito.
una Corda.
pp
f
tre Corde.

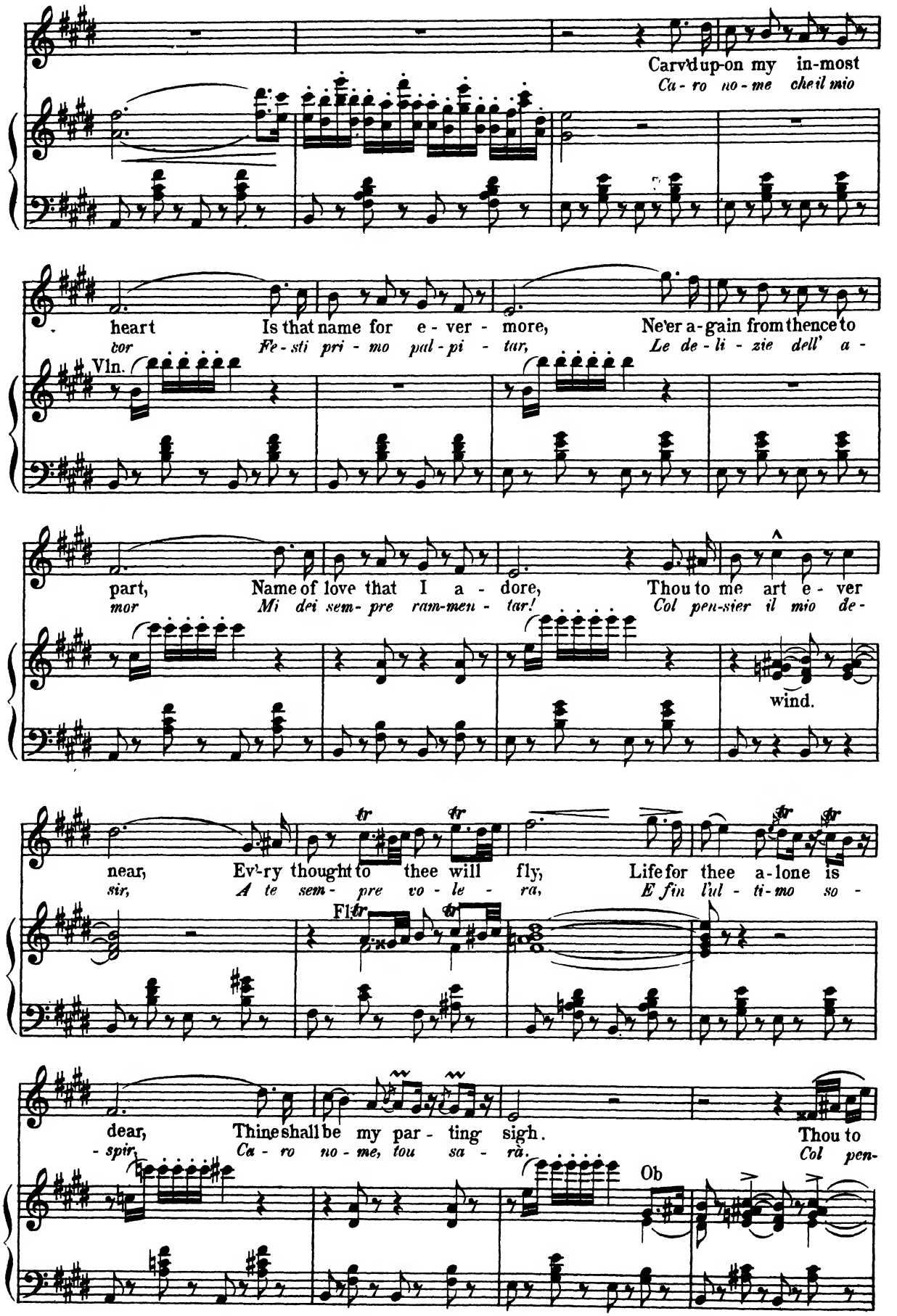
Carv'd Upon My Inmost Heart.

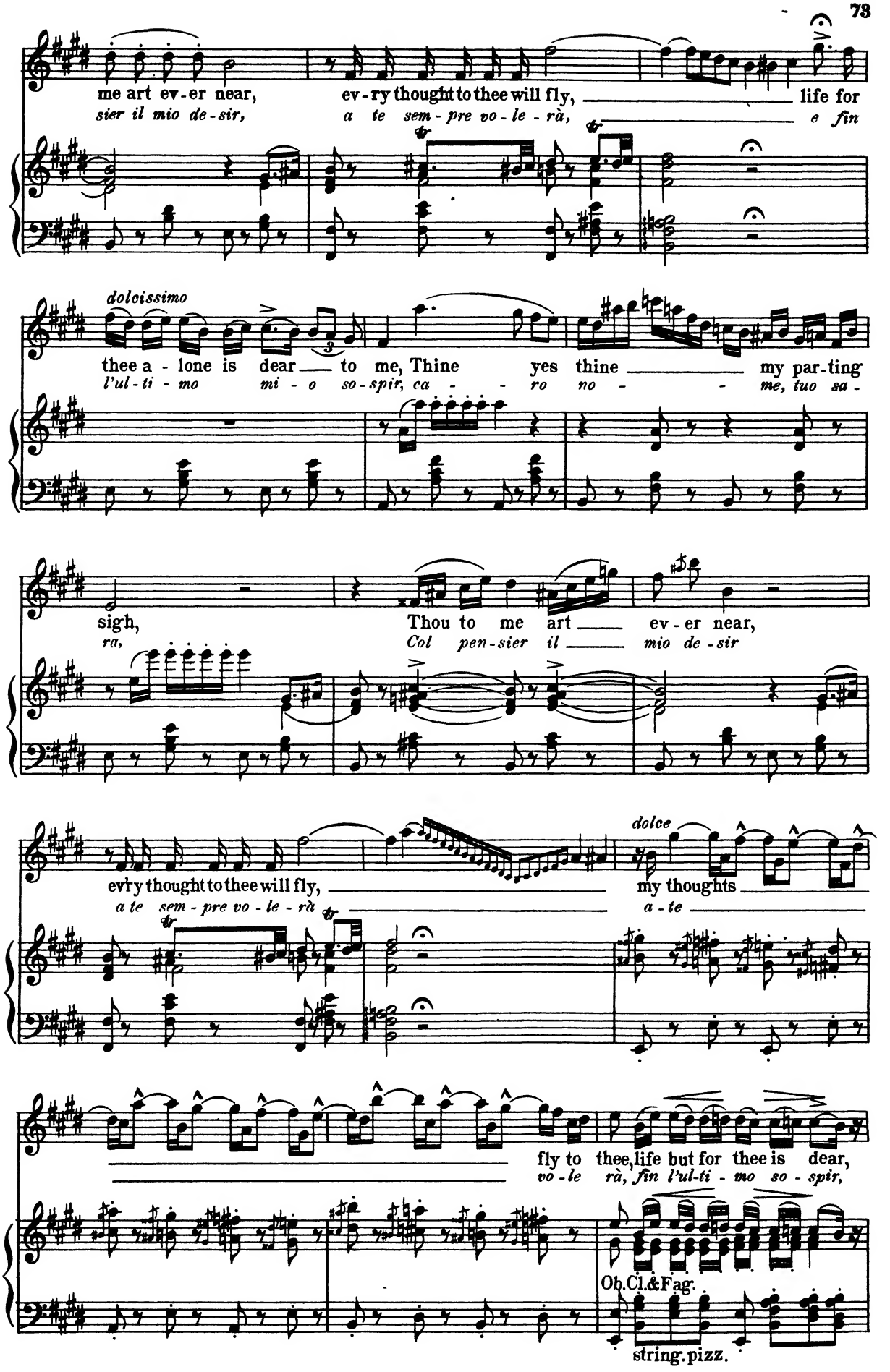
RECITATIVE AND AIR.

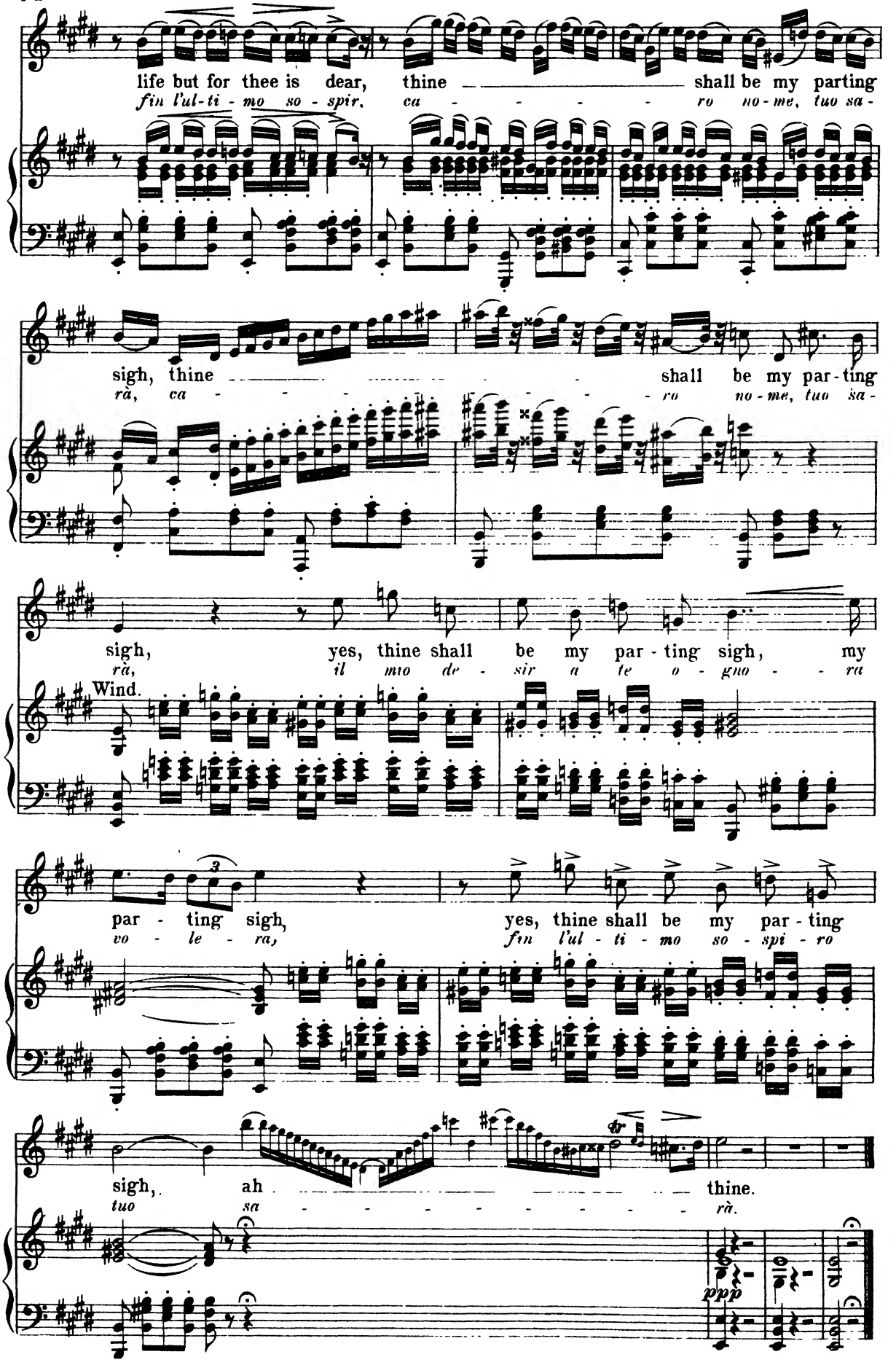
RIGOLETTO.

VERDI.




Carv'd up-on my in-most
Ca - ro no - me che il mio
heart Is that name for e - ver - more, Ne'er a-gain from thence to
cor Fe - sti pri - mo pal - pi - tar, Le de - li - zie dell' a -
Vln.
part, Name of love that I a - dore, Thou to me art e - ver
mor Mi dei sem - pre ram-men - tar! Col pen-sier il mio de -
wind.
near, Ev'-ry thought to thee will fly, Life for thee a-lone is
sir, A te sem - pre vo - le - ra, E fin l'ul - ti-mo so -
Fl.
dear, Thine shall be my par - ting sigh. Thou to
- spir, Ca - ro no - me, tou sa - rà. Col pen-
Ob

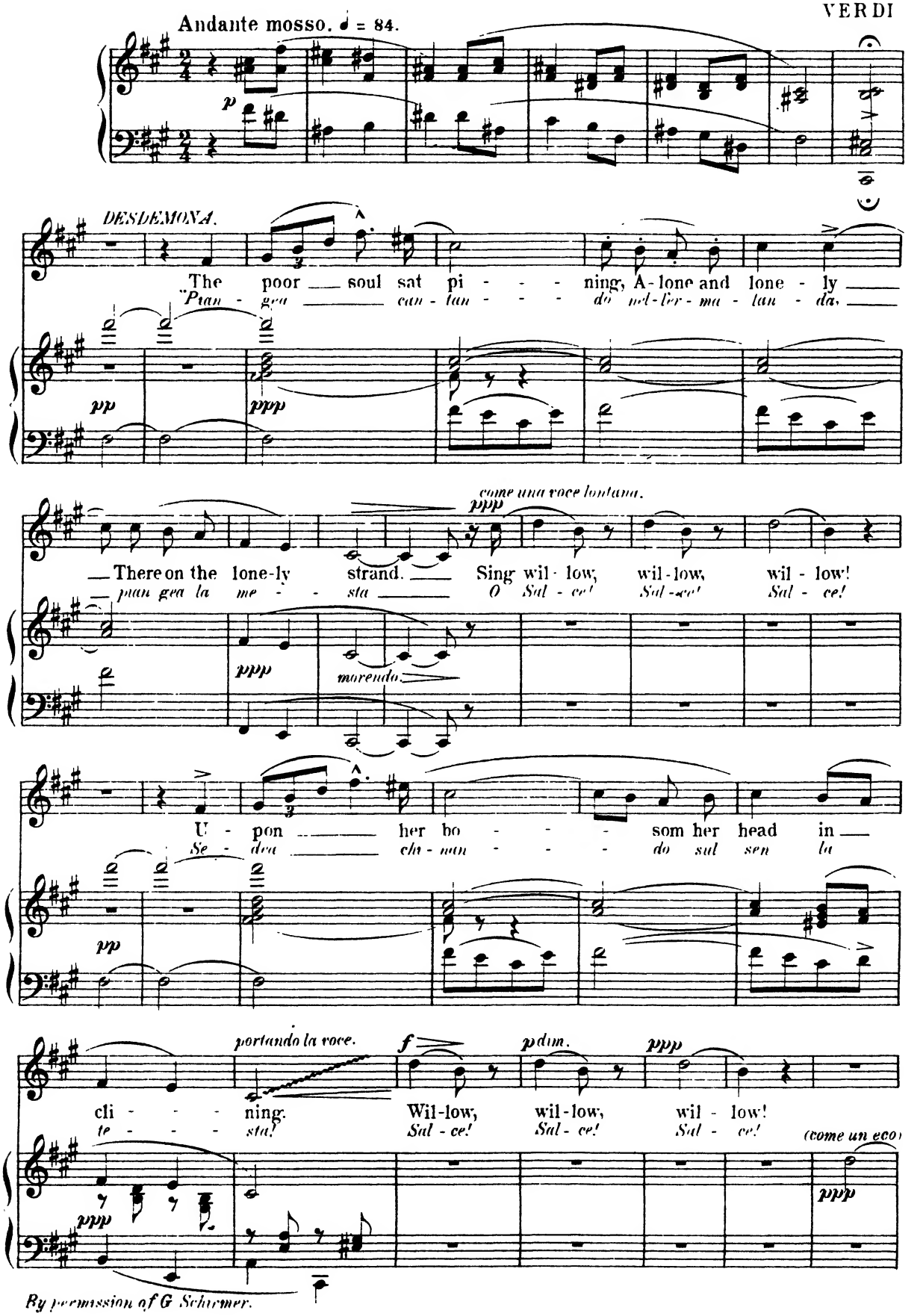

me art ev-er near,
sier il mio de-sir,
ev-ry thought to thee will fly,
a te sem-pre vo-le-rà,
life for
e fin
dolcissimo
thee a-lone is dear to me, Thine yes thine my par-ting
l'ul-ti-mo mi-o so-spir, ca-ro no-me, tuo sa-
sigh,
ra,
Thou to me art ev-er near,
Col pen-sier il mio de-sir
evry thought to thee will fly,
a te sem-pre vo-le-rà
dolce
my thoughts
a-te
fly to thee, life but for thee is dear,
vo-le rà, fin l'ul-ti-mo so-spir,
Ob.Cl.&Fag.
string.pizz.


life but for thee is dear, thine shall be my parting
fin l'ul-ti-mo so-spir, ca-ro no-me, tuo sa-
sigh, thine shall be my par-ting
rà, ca-ro no-me, tuo sa-
sigh, yes, thine shall be my par-ting sigh, my
rà, il mio de-sir a te o-gno-ra
Wind.
par-ting sigh, yes, thine shall be my par-ting
vo-le-ra, fin l'ul-ti-mo so-spi-ro
sigh, ah thine.
tuo sa-rà.
ppp

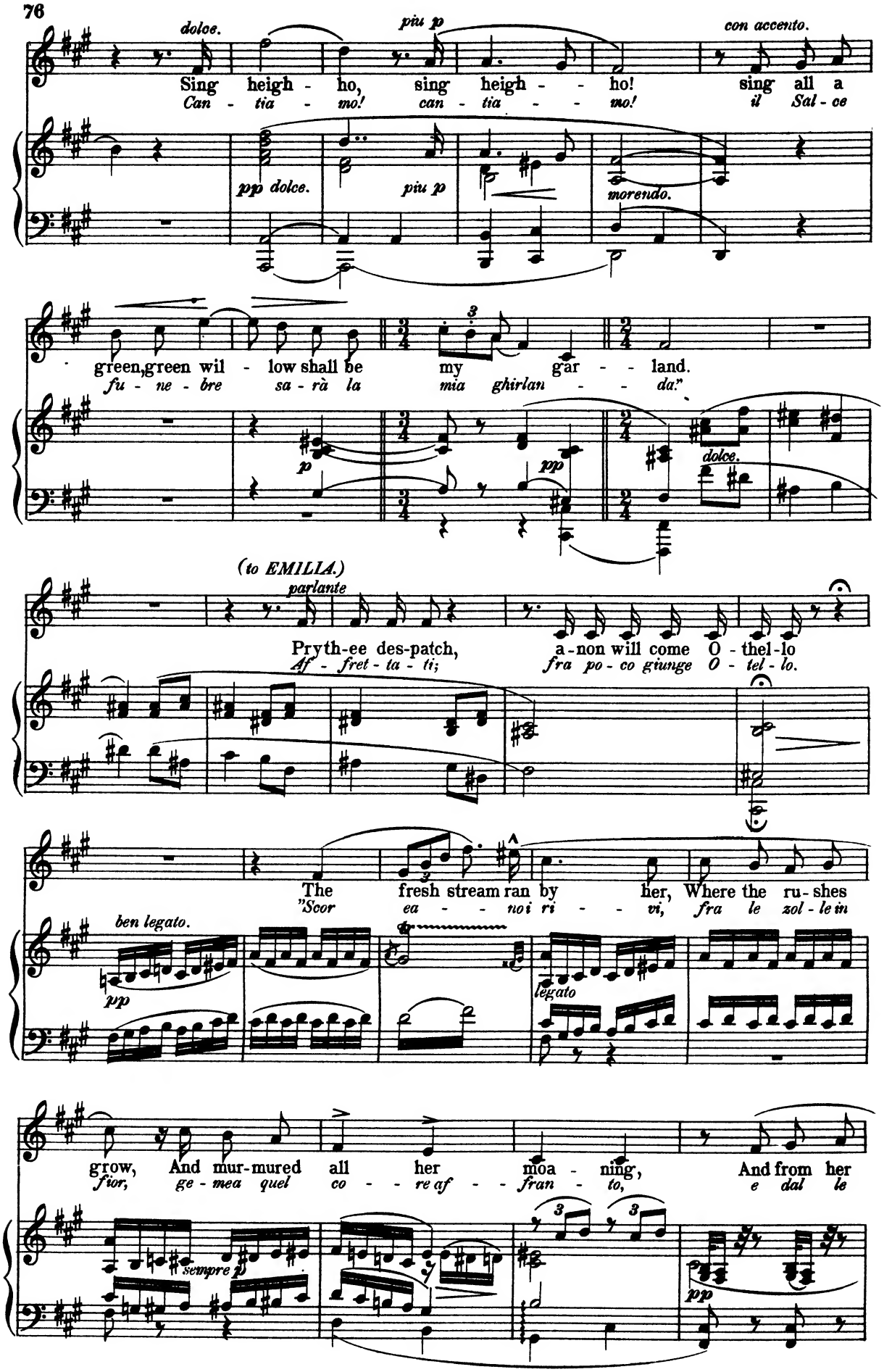
The Poor Soul Sat Pining.

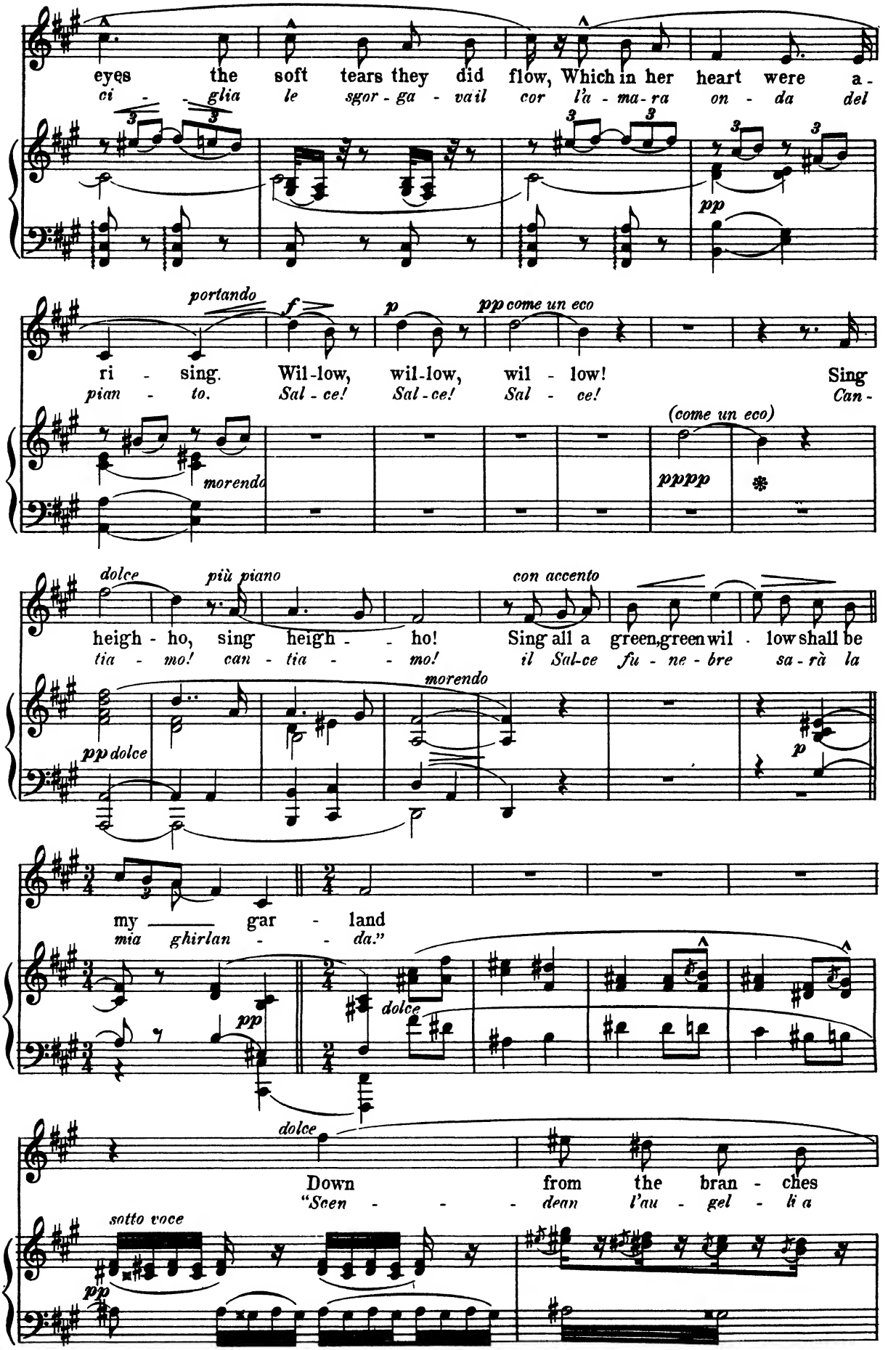
ARIA from OTHELLO.

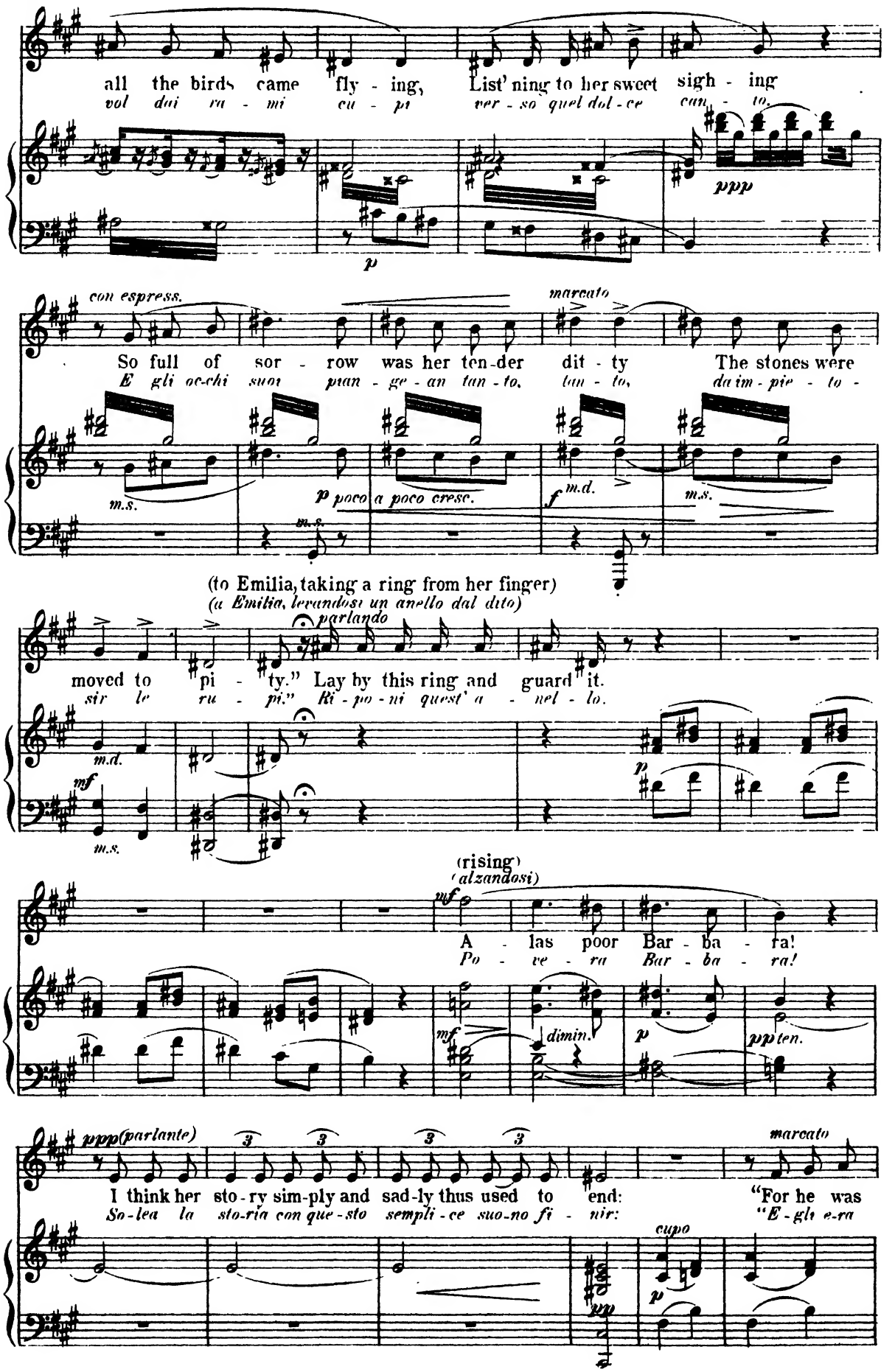
VERDI

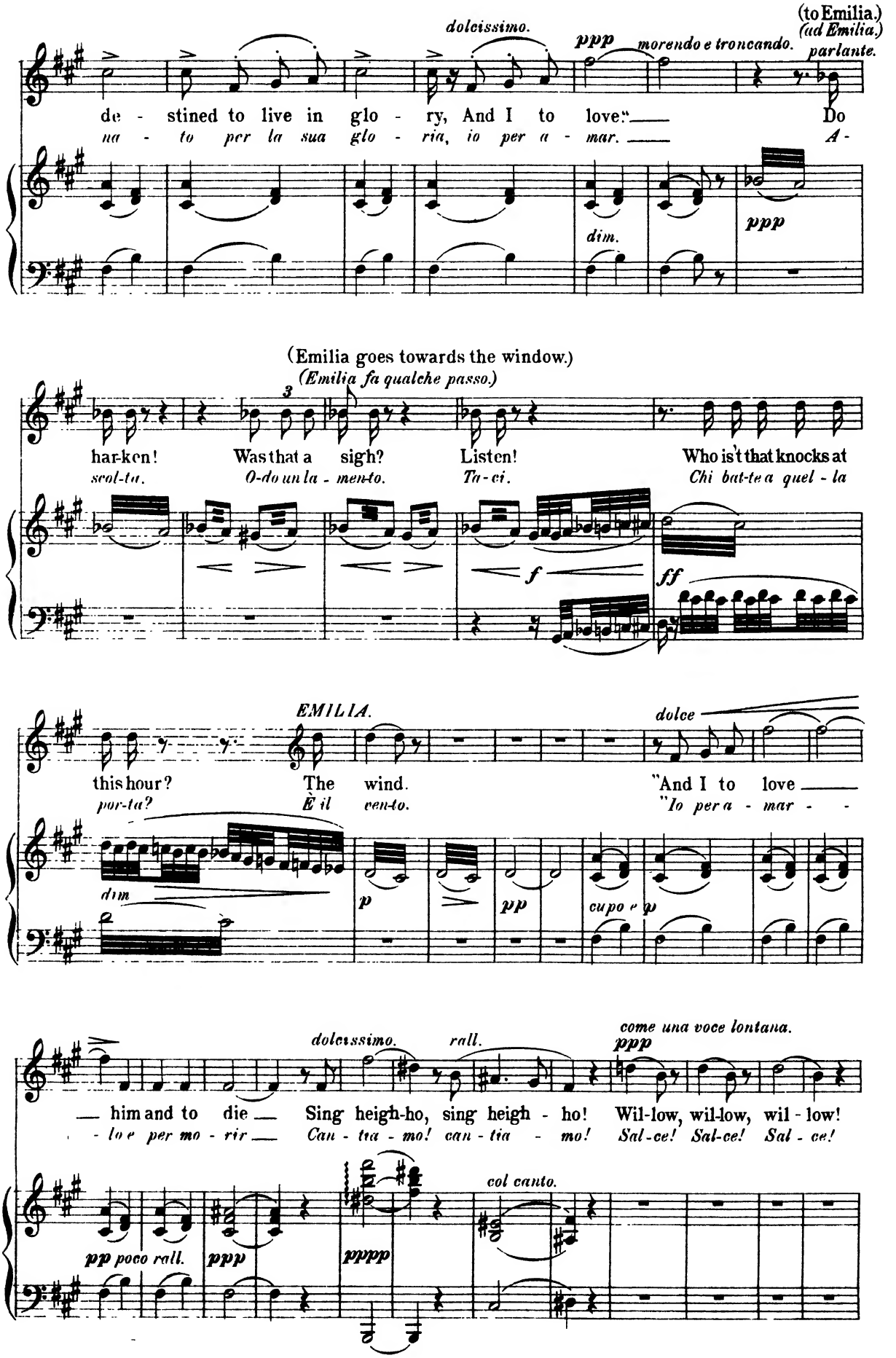


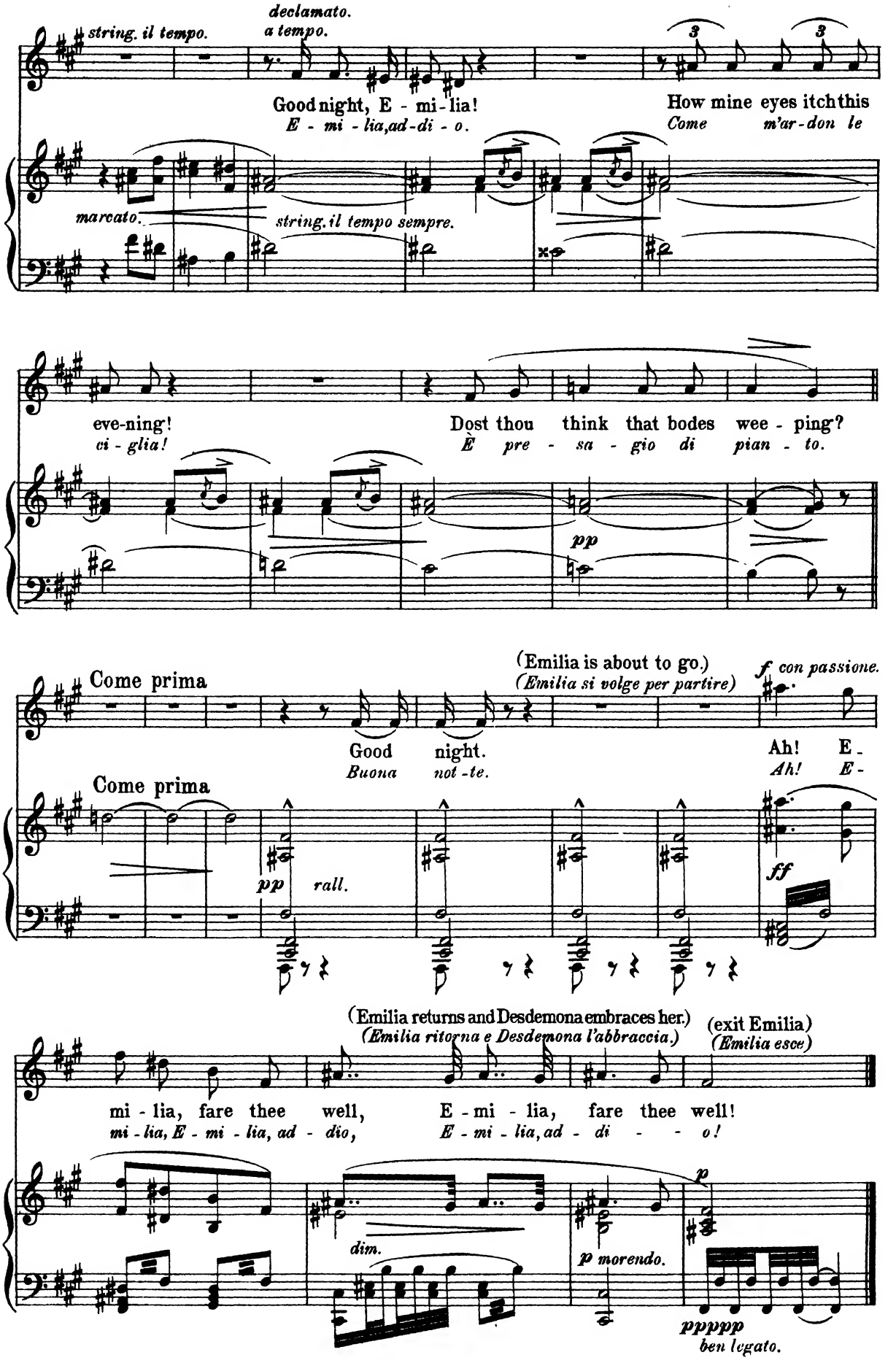
By permission of G Schirmer.


dolce.
più p
con accento.
Sing heigh - ho, sing heigh - - ho! sing all a
Can - tia - mo! can - tia - - mo! il Sal - ce
pp dolce.
più p
morendo.
green, green wil - low shall be my gar - - land.
fu - ne - bre sa - rà la mia ghirlan - - da."
p
pp
dolce.
(to EMILIA.)
parlante
Pryth-ee des-patch, a-non will come O - thel-lo
Af - fret - ta - ti; fra po - co giunge O - tel - lo.
The fresh stream ran by her, Where the ru - shes
"Scor ea - - - noi ri - - - vi, fra le zol - le in
ben legato.
pp
legato
grow, And mur-mured all her moa - ning, And from her
fior, ge - mea quel co - - re af - - fran - to, e dal le
sempre p
pp


eyes the soft tears they did flow, Which in her heart were a-
ci - glia le sgor - ga - vail cor l'a - ma - ra on - da del
pp
portando
f
p
pp come un eco
ri - sing. Wil-low, wil-low, wil - low! Sing
pian - to. Sal - ce! Sal - ce! Sal - ce! Can -
morendo
(come un eco)
pppp
dolce
più piano
con accento
heigh - ho, sing heigh - - ho! Sing all a green, green wil - low shall be
tia - mo! can - tia - - mo! il Sal-ce fu - ne - bre sa - rà la
morendo
pp dolce
p
my gar - land
mia ghirlan - - da."
pp
dolce
dolce
Down from the bran - ches
"Scen - - - dean l'au - gel - li a
sotto voce
pp


all the birds came fly - ing, List' ning to her sweet sigh - ing
vol dai ra - mi cu - pi ver - so quel dol - ce can - to.
ppp
p
con espress.
marcato
So full of sor - row was her ten-der dit - ty The stones were
E gli oc-chi suoi pian - ge - an tan - to, tan - to, da im - pie - to -
m.s.
p poco a poco cresc.
f m.d.
(to Emilia, taking a ring from her finger)
(a Emilia, levandosi un anello dal dito)
parlando
moved to pi - ty." Lay by this ring and guard it.
sir le ru - pi." Ri - po - ni quest' a - nel - lo.
mf
(rising)
(alzandosi)
A - las poor Bar - ba - ra!
Po - ve - ra Bar - ba - ra!
dimin.
pp ten.
ppp (parlante)
I think her sto - ry sim-ply and sad-ly thus used to end:
So-lea la sto-ria con que-sto sempli-ce suo-no fi - nir:
"For he was
"E - gli e-ra
cupo


(to Emilia.)
(ad Emilia.)
dolcissimo.
ppp
morendo e troncando.
parlante.
de - stined to live in glo - ry, And I to love." Do
na - to per la sua glo - ria, io per a - mar. A -
dim.
ppp
(Emilia goes towards the window.)
(Emilia fa qualche passo.)
3
har-ken! Was that a sigh? Listen! Who is't that knocks at
scol-ta. O-do un la - men-to. Ta - ci. Chi bat-te a quel - la
f
ff
EMILIA.
dolce
this hour? The wind. "And I to love
por-ta? È il ven-to. "Io per a - mar - -
dim
p
pp
cupo e p
dolcissimo.
rall.
come una voce lontana.
ppp
— him and to die — Sing heigh-ho, sing heigh - ho! Wil-low, wil-low, wil - low!
- lo e per mo - rir — Can - tia - mo! can - tia - mo! Sal - ce! Sal - ce! Sal - ce!
col canto.
pp poco rall.
ppp
pppp

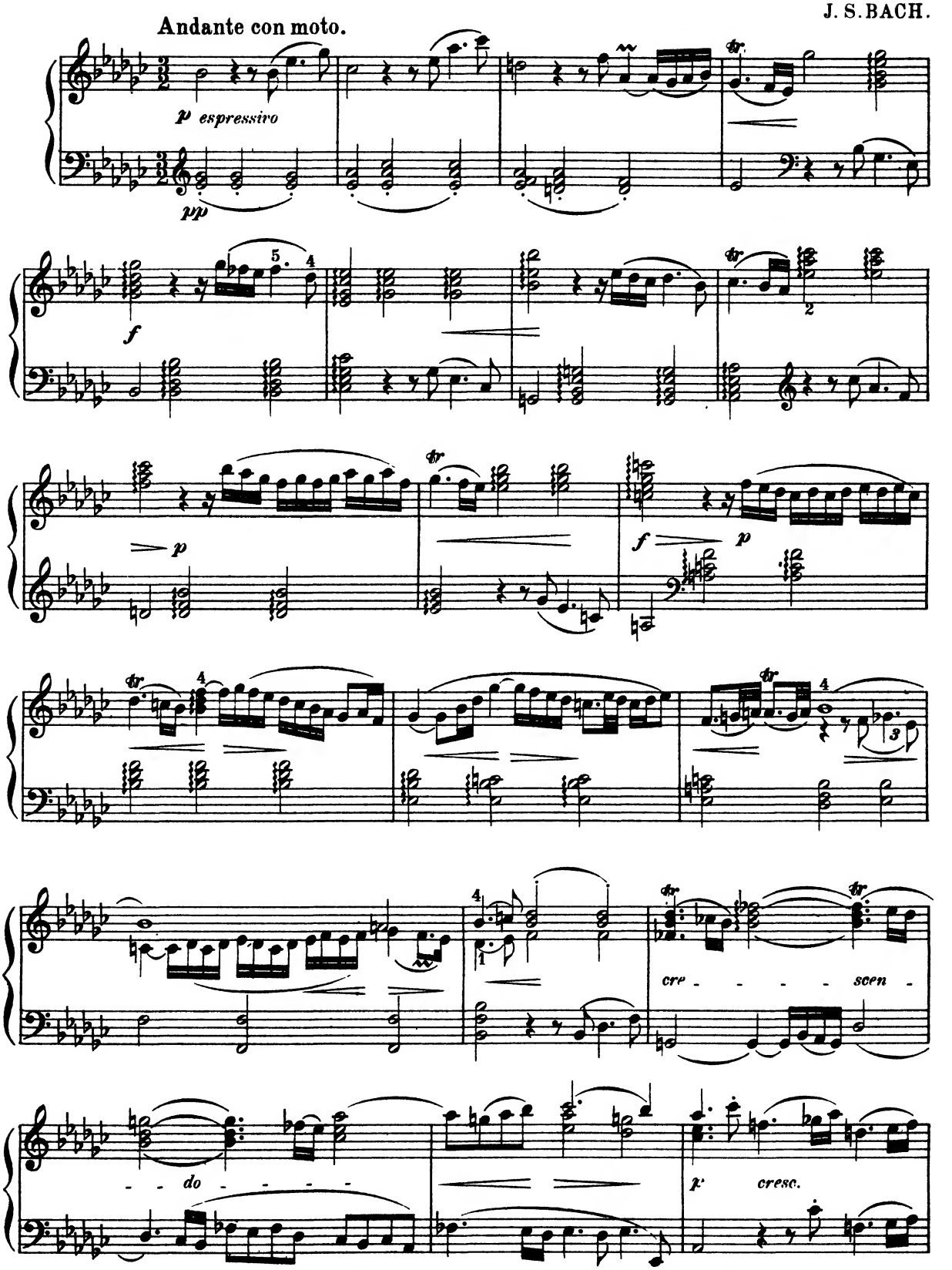

string. il tempo.
declamato.
a tempo.
Good night, E - mi - lia!
E - mi - lia, ad - di - o.
How mine eyes itch this
Come m'ar - don le
marcato.
string. il tempo sempre.
eve-ning!
ci - glia!
Dost thou think that bodes wee - ping?
È pre - sa - gio di pian - to.
pp
(Emilia is about to go.)
(Emilia si volge per partire)
Come prima
f con passione.
Good night.
Buona not - te.
Ah! E -
Ah! E -
Come prima
pp rall.
ff
(Emilia returns and Desdemona embraces her.)
(Emilia ritorna e Desdemona l'abbraccia.)
(exit Emilia)
(Emilia esce)
mi - lia, fare thee well,
mi - lia, E - mi - lia, ad - dio,
E - mi - lia, fare thee well!
E - mi - lia, ad - di - - - o!
dim.
p morendo.
p
ppppp
ben legato.

Prelude

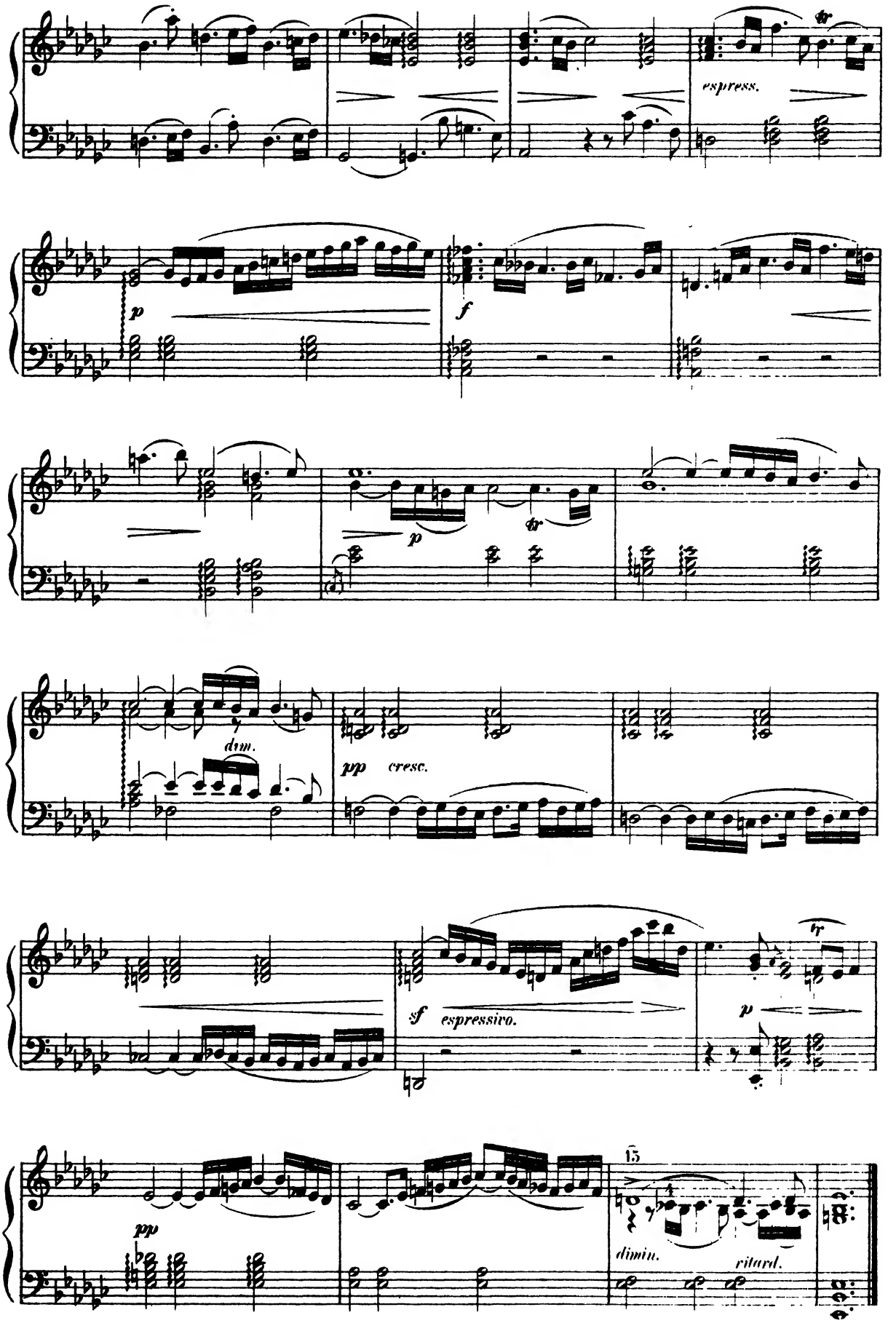
IN Eb MINOR.

"Well-tempered clavichord" No. 8.

J. S. BACH.



With permission of Breitkopf & Härtel, Leipsic and New York, Copyright 1890 by Otto Dresel.


espress.
p
f
p
dim.
pp cresc.
sf espressivo.
p
pp
15
dimin.
ritard.

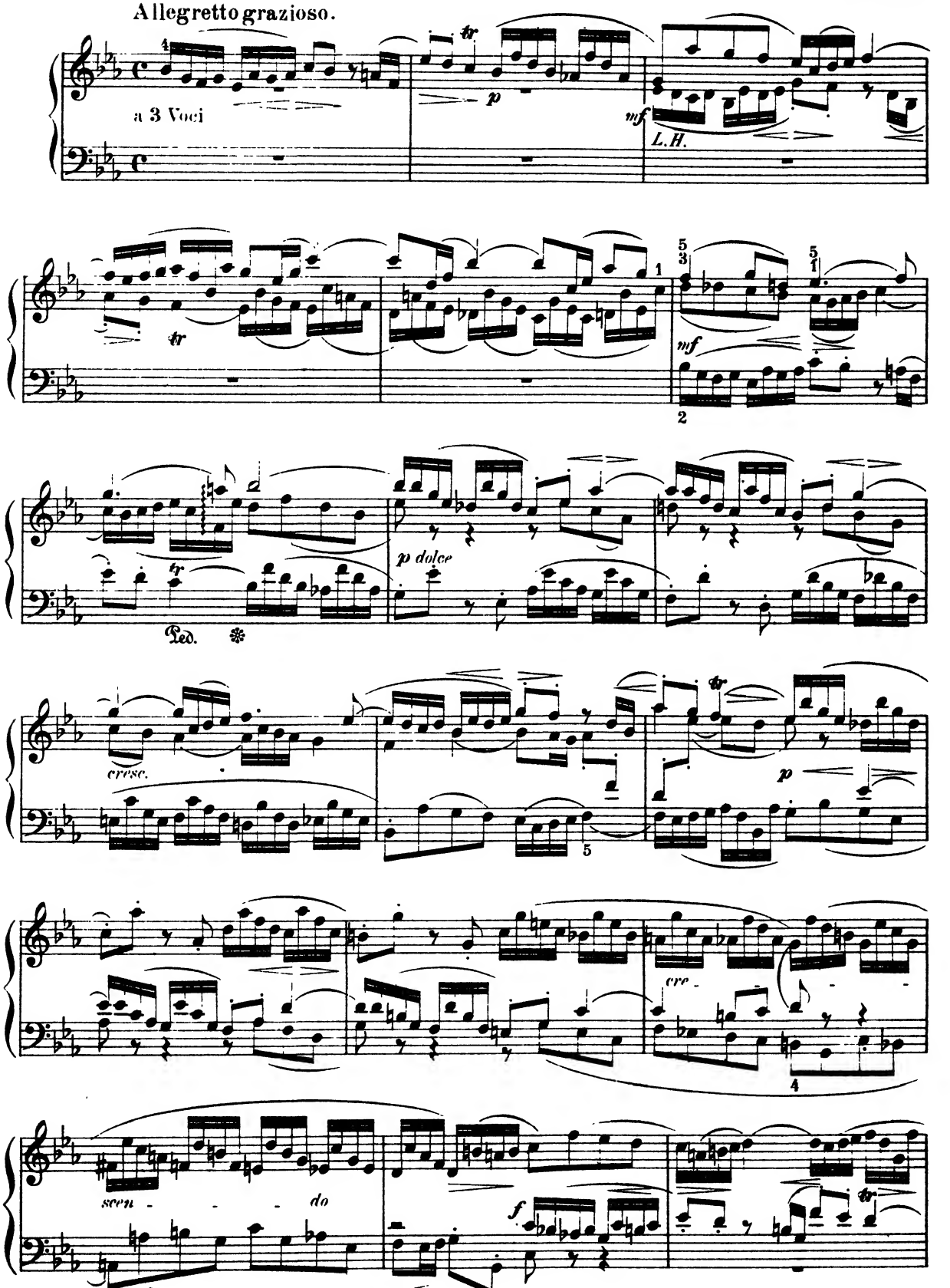
Fugue

In Eb Major

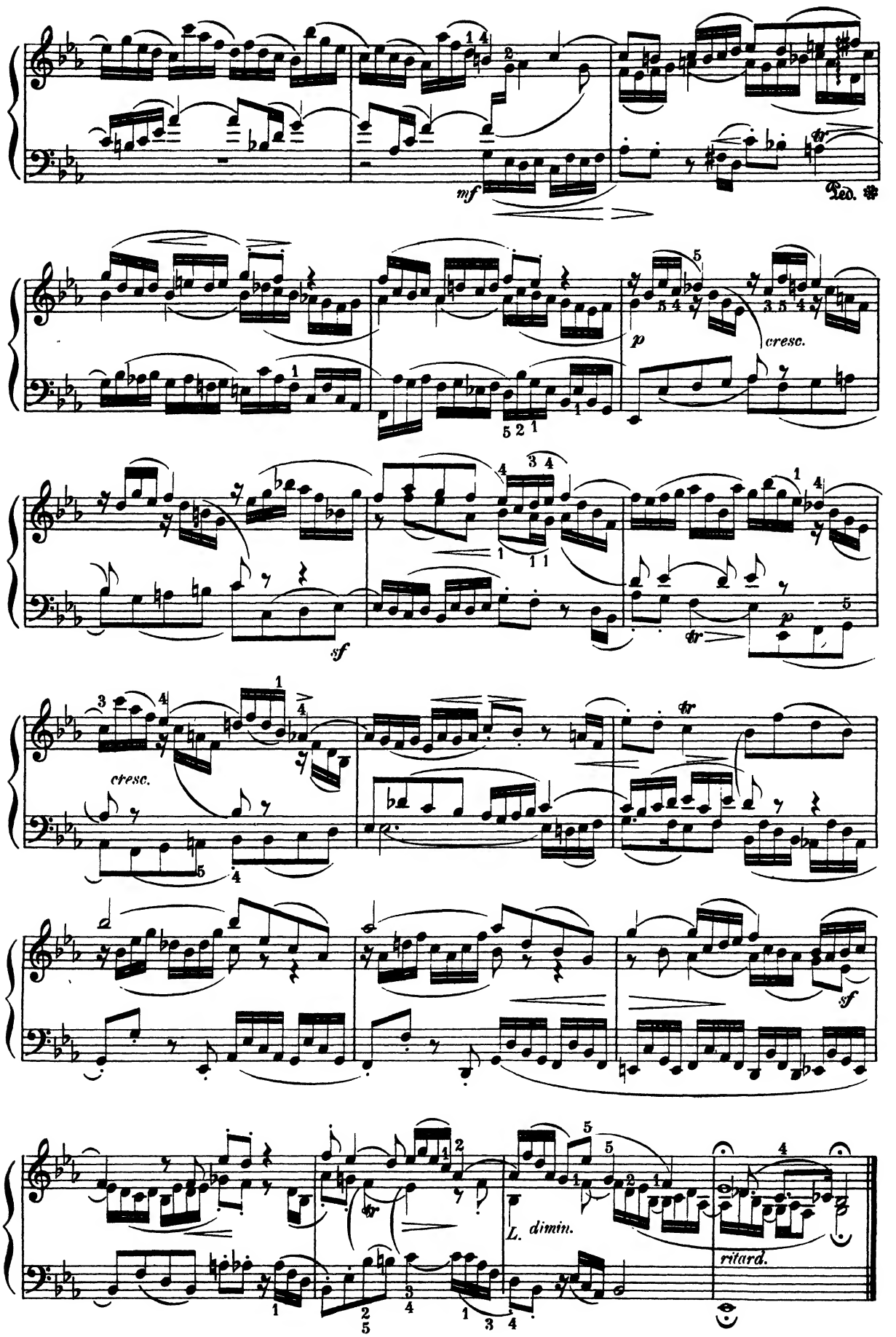
"Well-tempered clavichord" No. 7.

J. S. BACH.

Allegretto grazioso.



With permission of Breitkopf & Härtel Leipsic and New York. Copyright 1890 by Otto Dresel.


mf
Ped.
p
cresc.
sf
p
cresc.
tr
sf
L. dimin.
ritard.

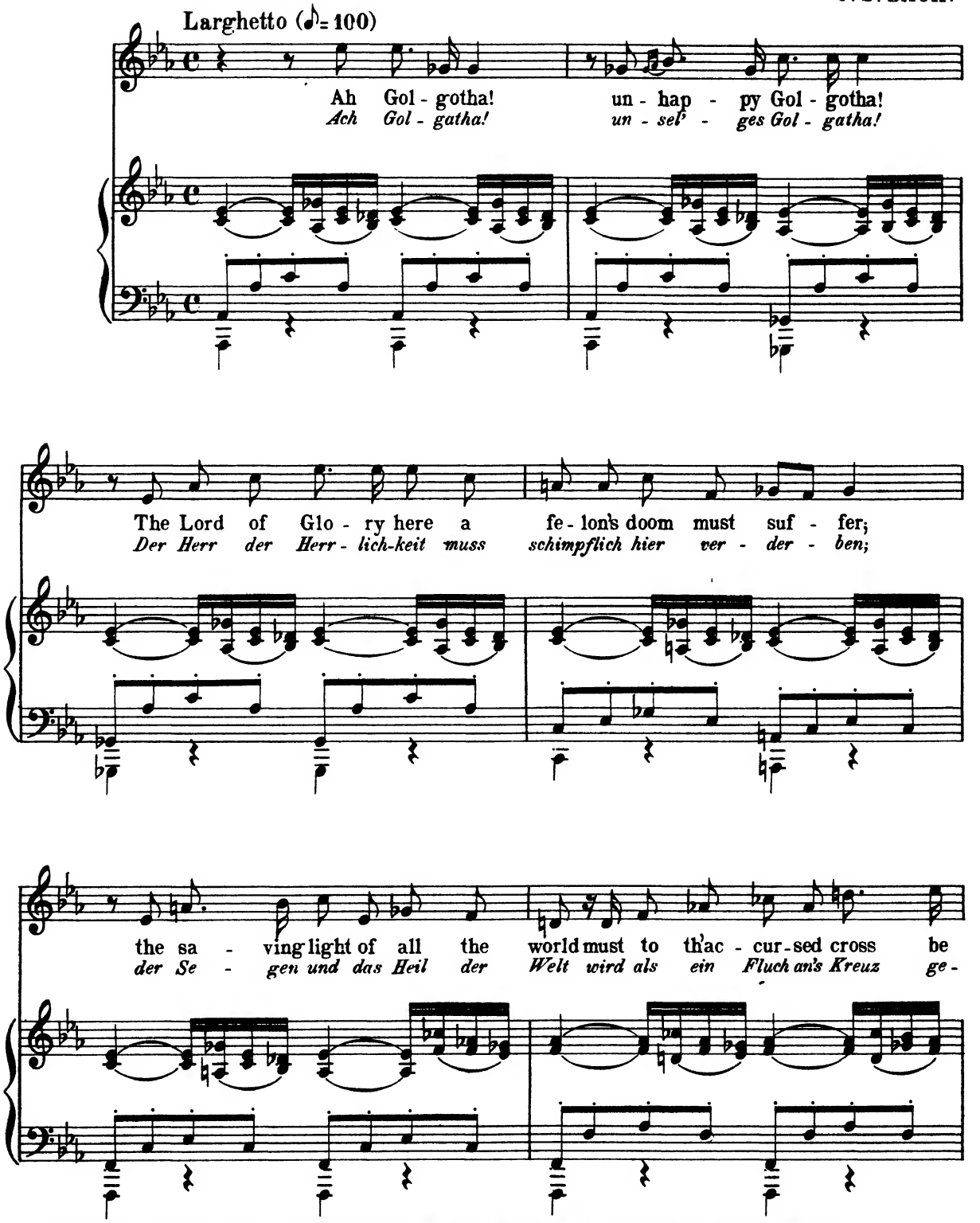
Ah! Golgotha!

ALTO ARIA.

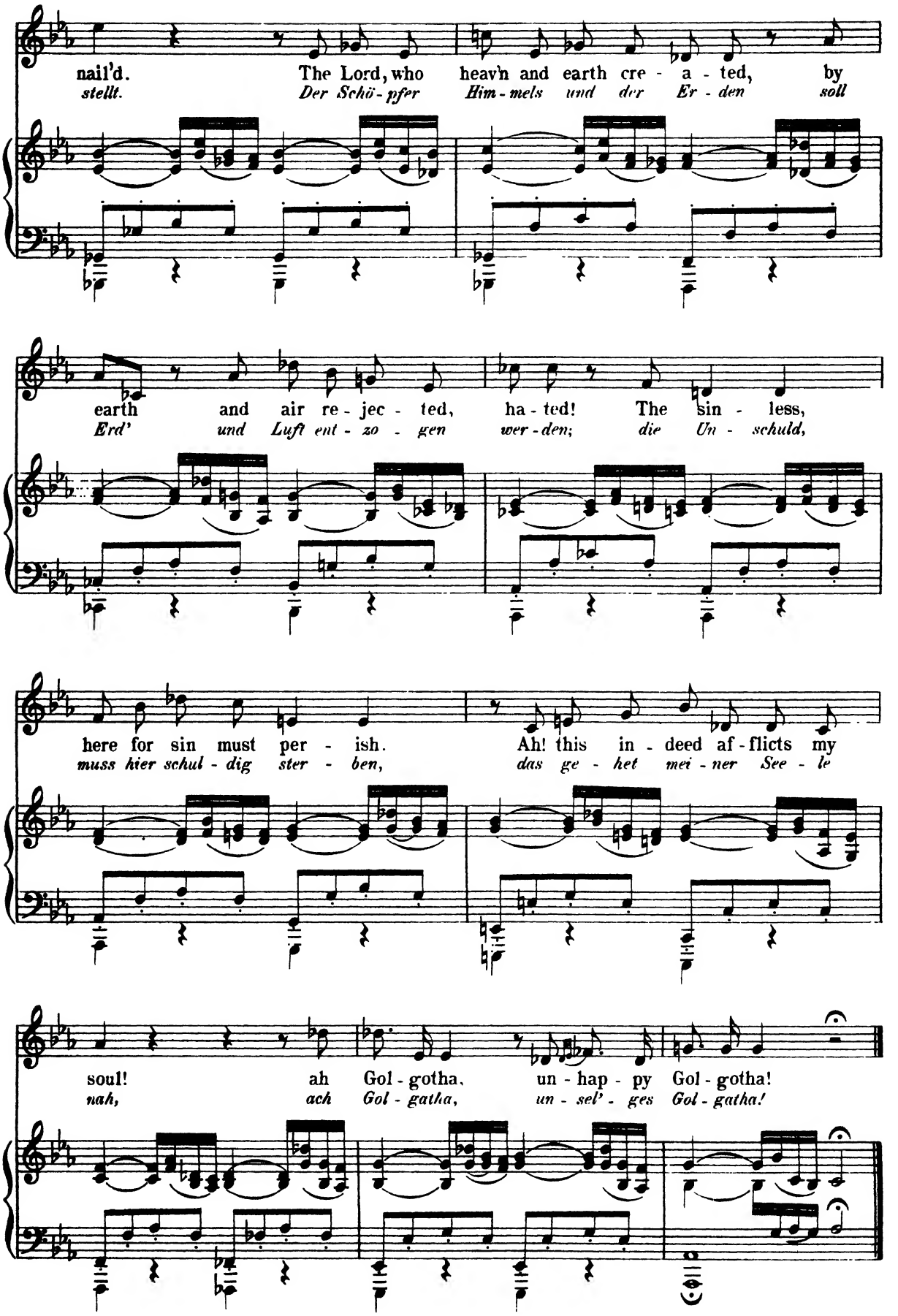
From the "Passion Music"

(according to the Gospel of St. Matthew.)

J. S. BACH.



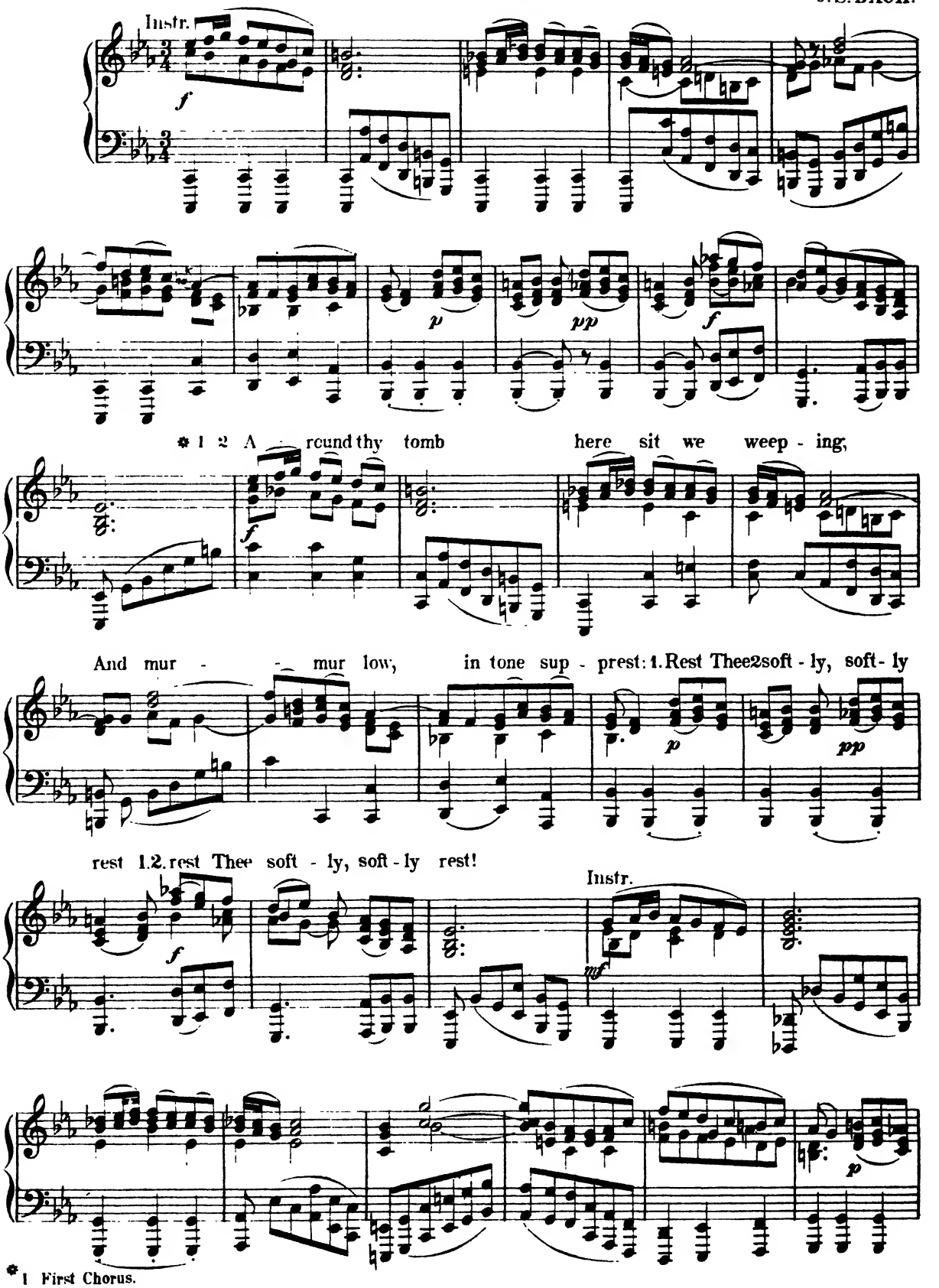
From Bachs Passion Music. J. S. Dwight's translation by permission of Oliver Ditson Company.


nail'd. The Lord, who heav'n and earth cre - a - ted, by
stellt. Der Schö - pfer Him - mels und der Er - den soll
earth and air re - jec - ted, ha - ted! The sin - less,
Erd' und Luft ent - zo - gen wer - den; die Un - schuld,
here for sin must per - ish. Ah! this in - deed af - flicts my
muss hier schul - dig ster - ben, das ge - het mei - ner See - le
soul! ah Gol - gotha, un - hap - py Gol - gotha!
nah, ach Gol - gatha, un - sel' - ges Gol - gatha!

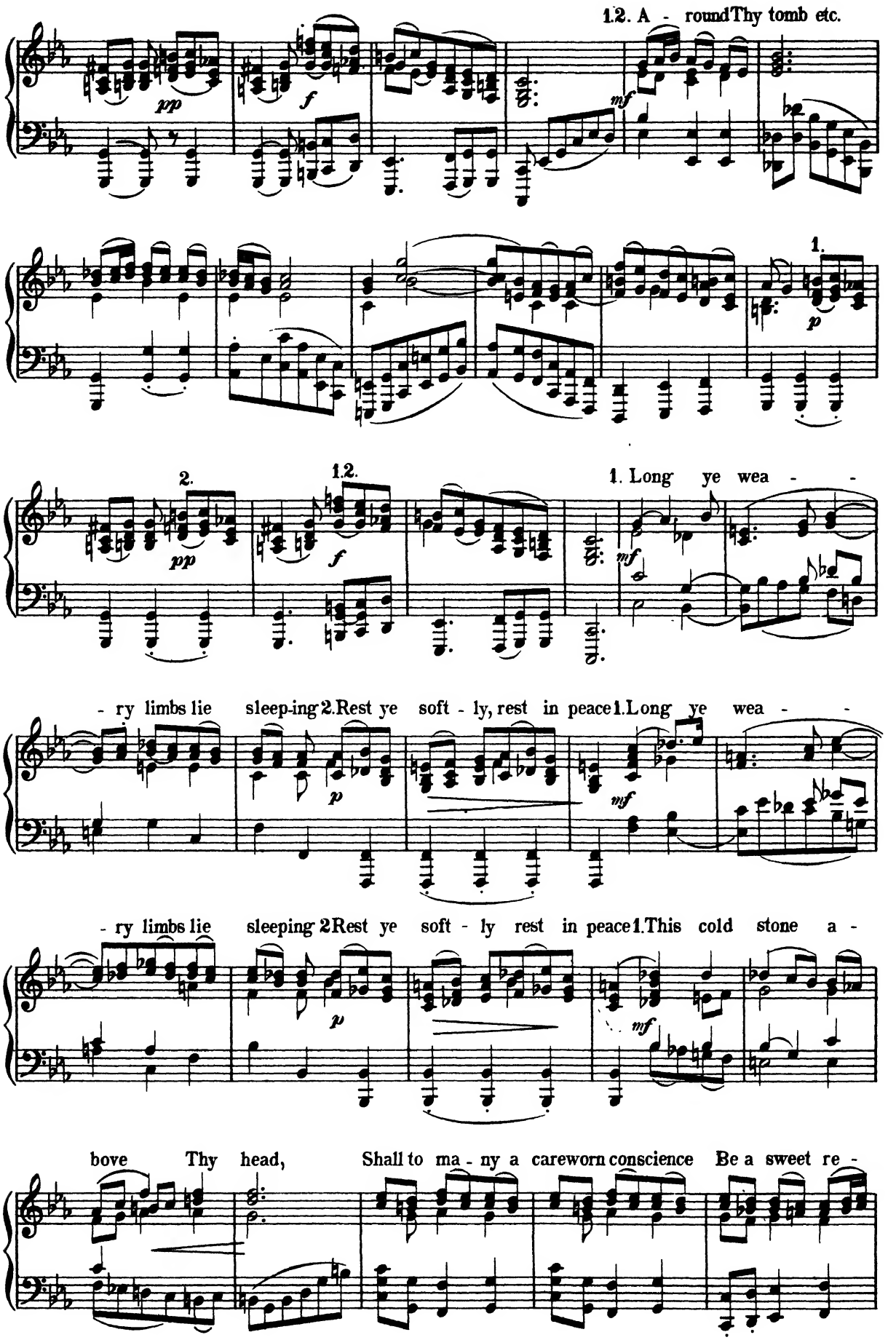
Final Chorus.

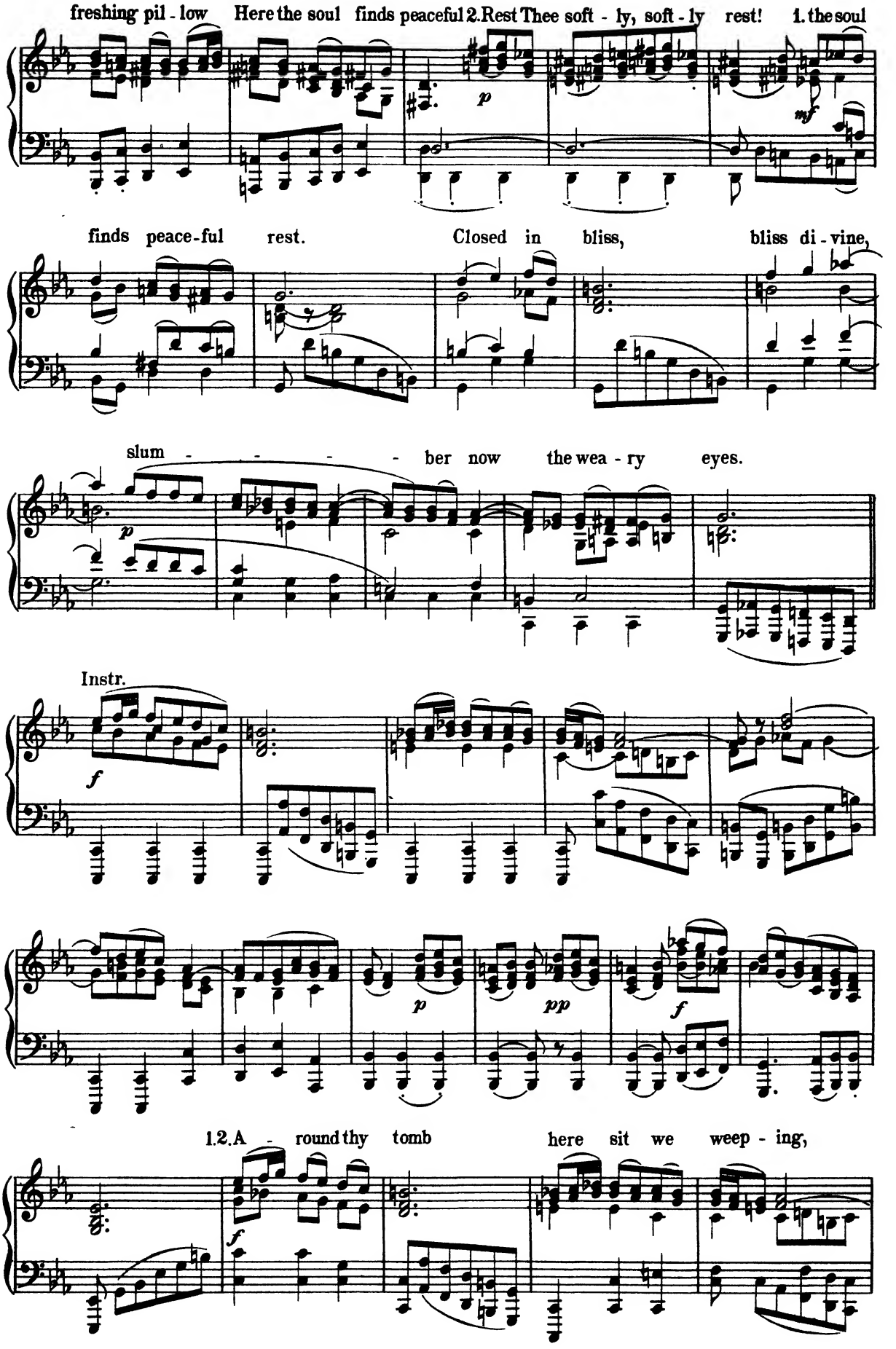
from the Passion Music.

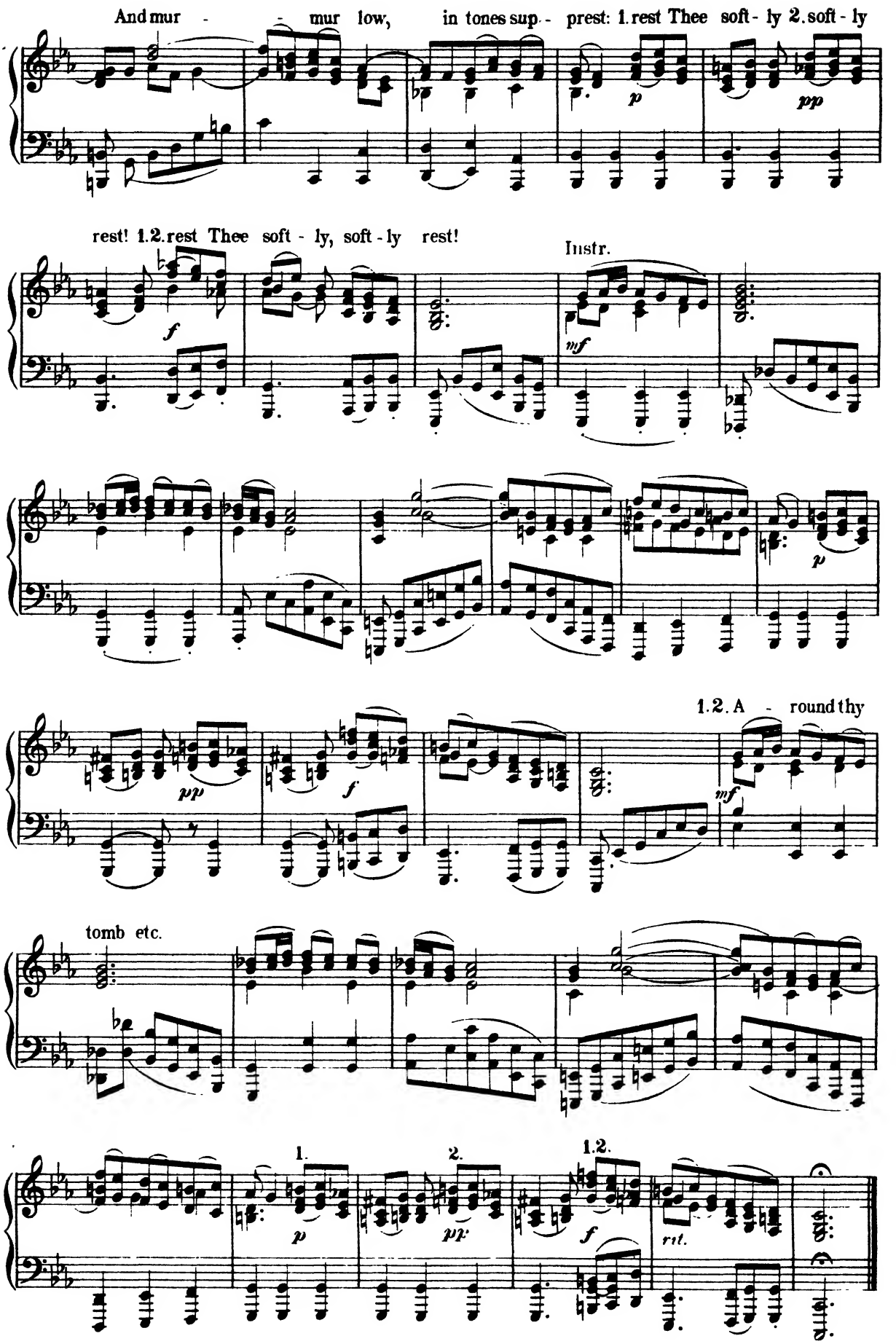
J. S. BACH.



* 1 First Chorus.
2. Second Chorus.


1.2. A - round Thy tomb etc.
1.
2.
1.2.
1. Long ye wea - -
- ry limbs lie sleep-ing 2. Rest ye soft - ly, rest in peace 1. Long ye wea - -
- ry limbs lie sleeping 2 Rest ye soft - ly rest in peace 1. This cold stone a -
bove Thy head, Shall to ma - ny a careworn conscience Be a sweet re -

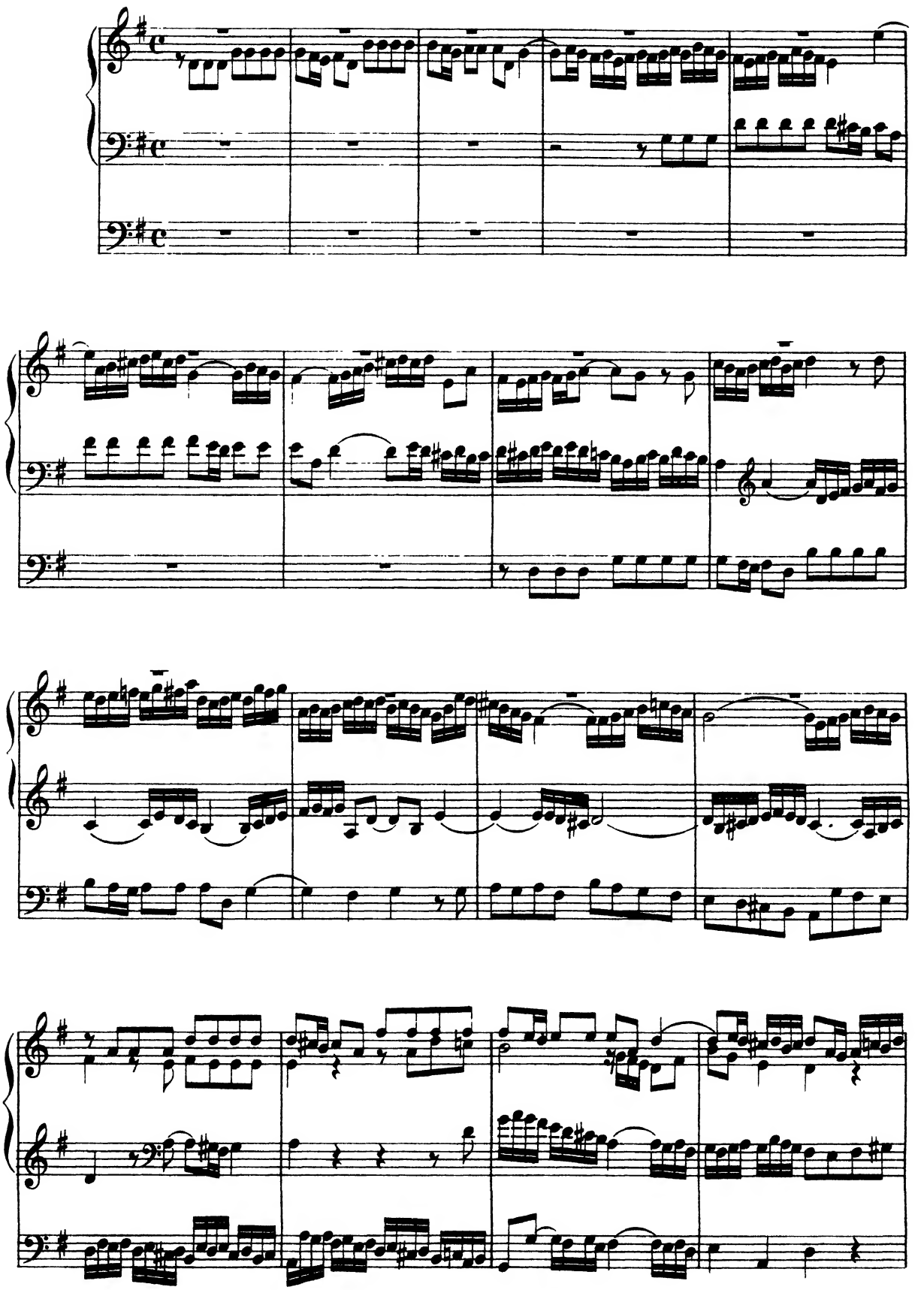

freshing pil - low Here the soul finds peaceful 2. Rest Thee soft - ly, soft - ly rest! 1. the soul
finds peace-ful rest. Closed in bliss, bliss di - vine,
slum - - - - ber now the wea - ry eyes.
Instr.
1.2. A - round thy tomb here sit we weep - ing,

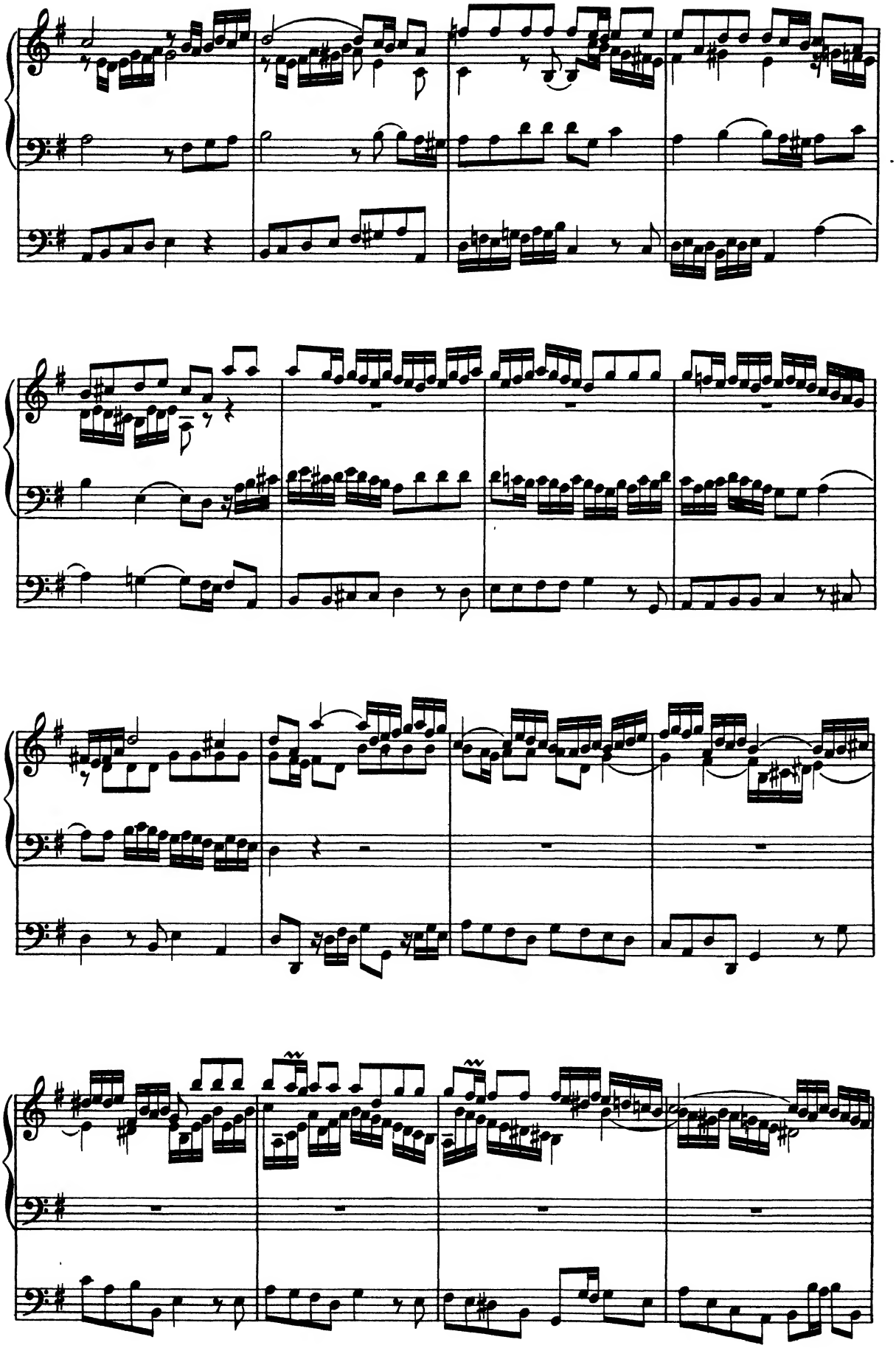

And mur - - mur low, in tones sup - prest: 1. rest Thee soft - ly 2. soft - ly
rest! 1.2. rest Thee soft - ly, soft - ly rest!
Instr.
1.2. A - round thy
tomb etc.
1.
2.
1.2.
rit.

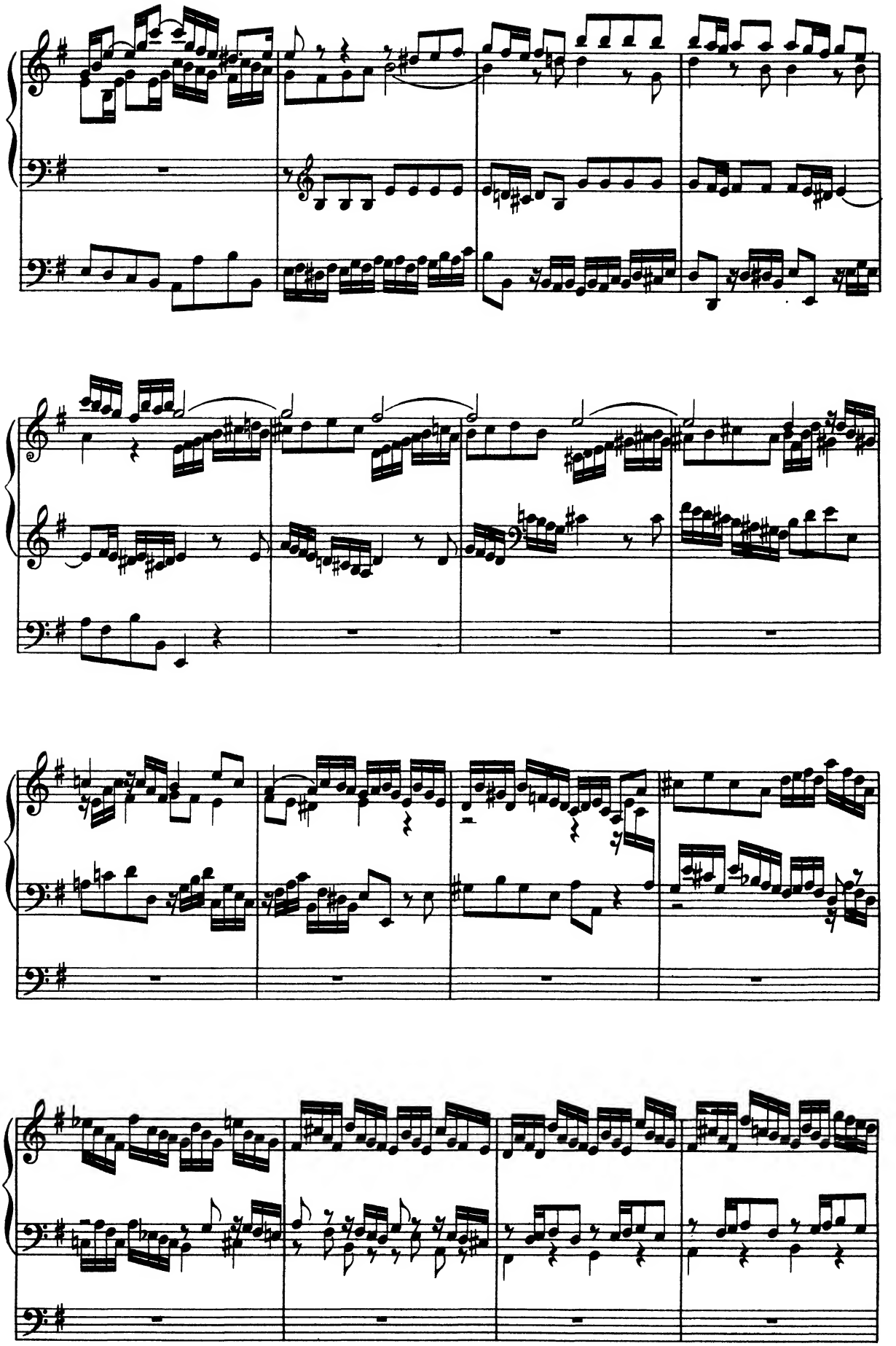
Organ Fugue

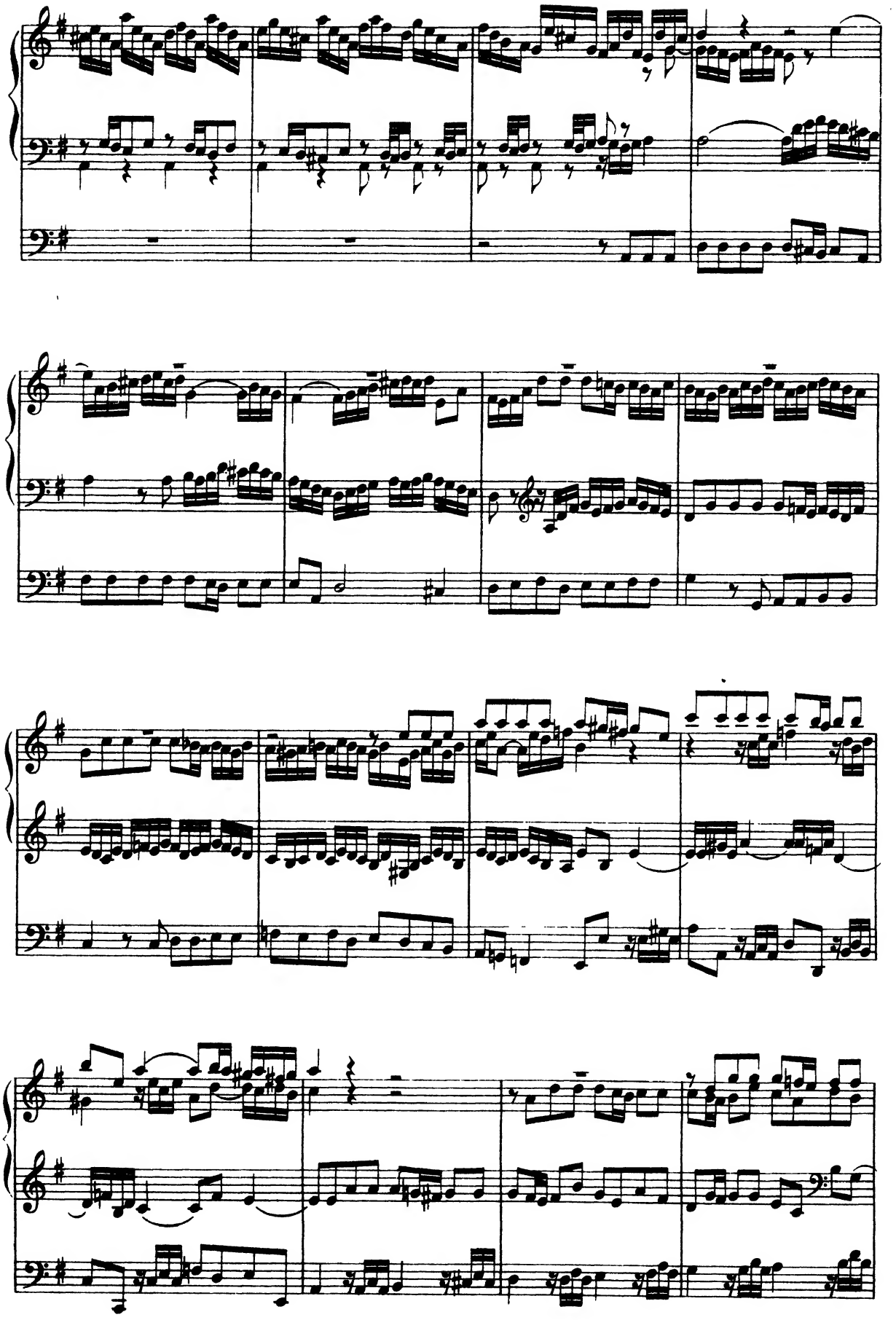
IN G MAJOR.

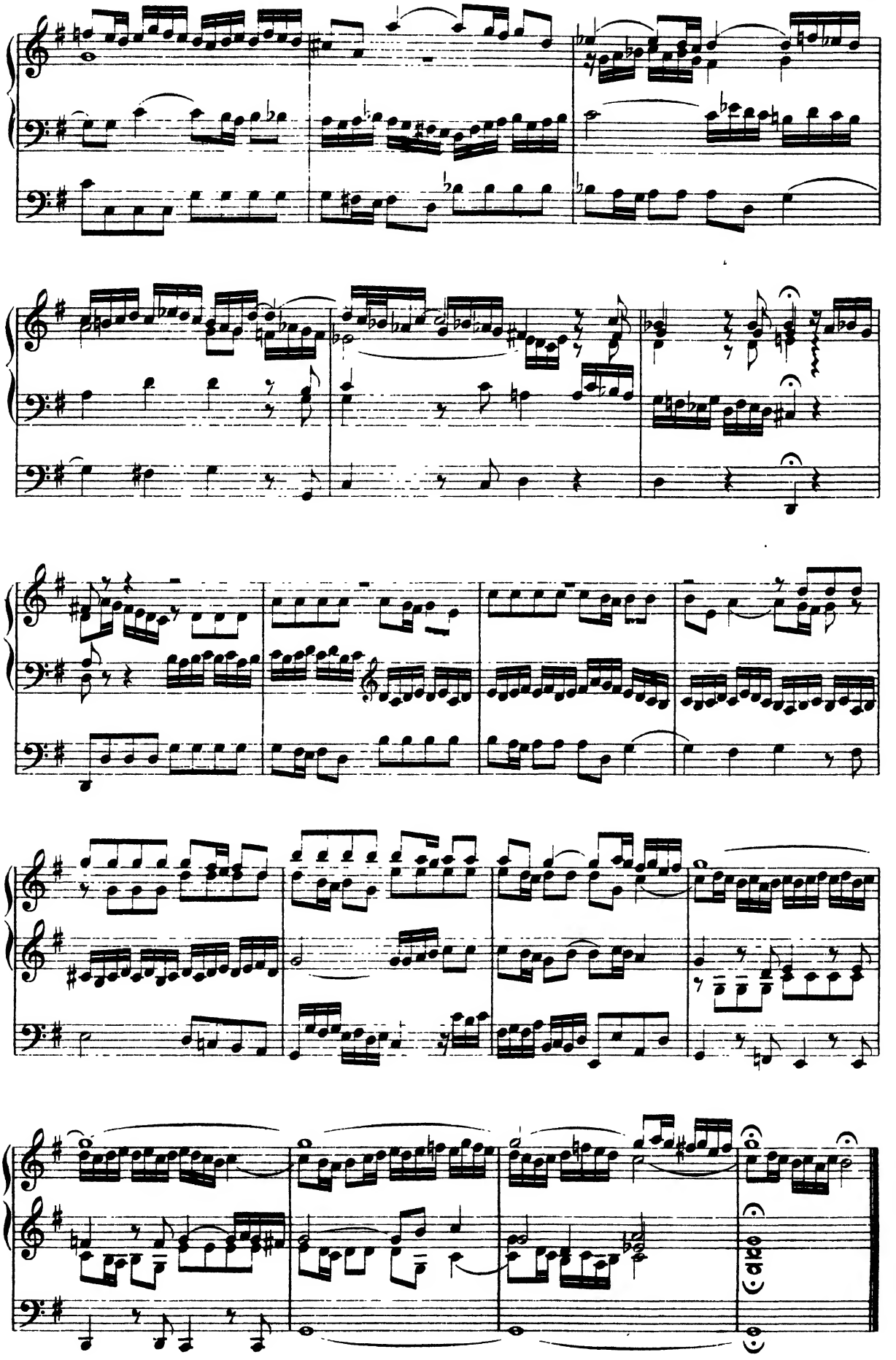
J. S. BACH.









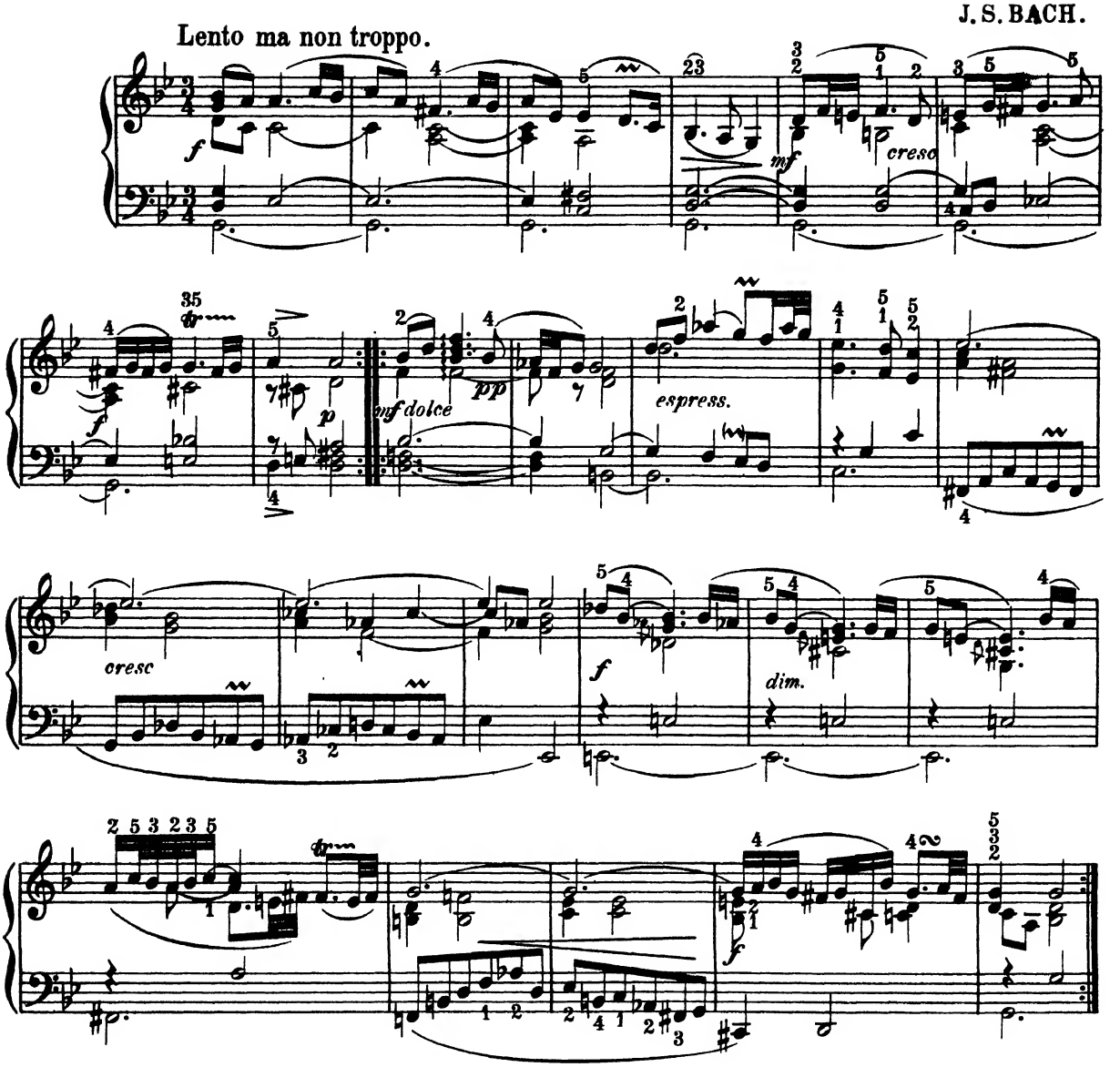


Sarabande and Gavotte.

from the English Suite in G minor.

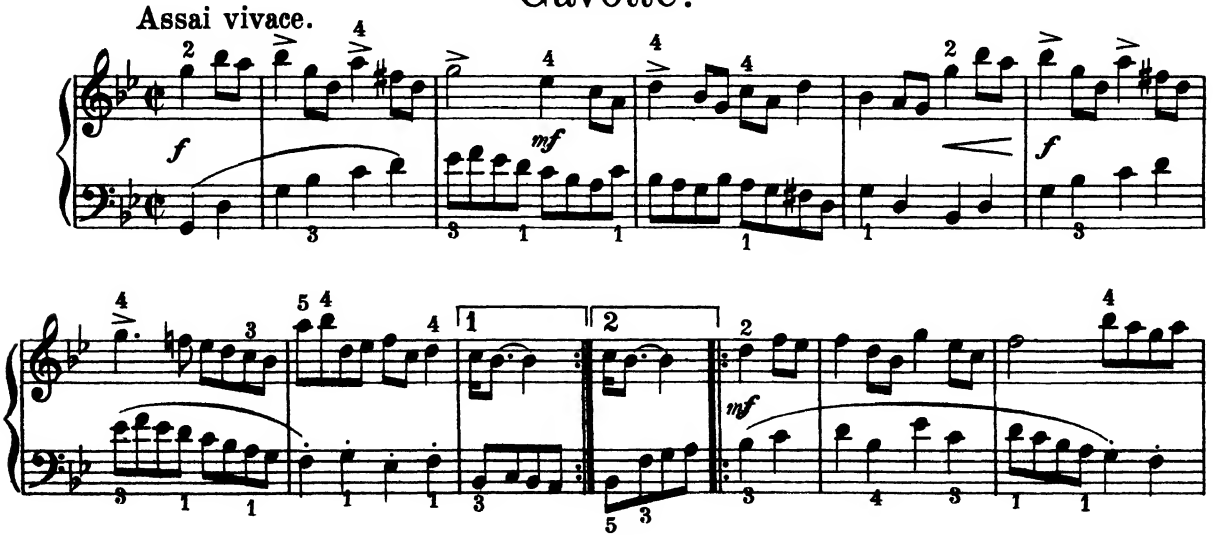
J. S. BACH.

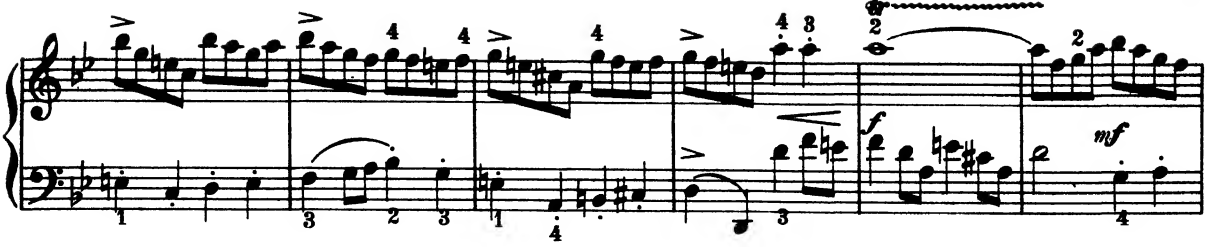
Lento ma non troppo.

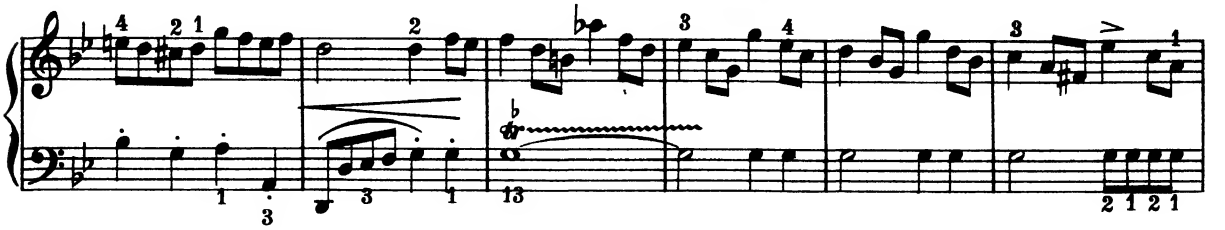


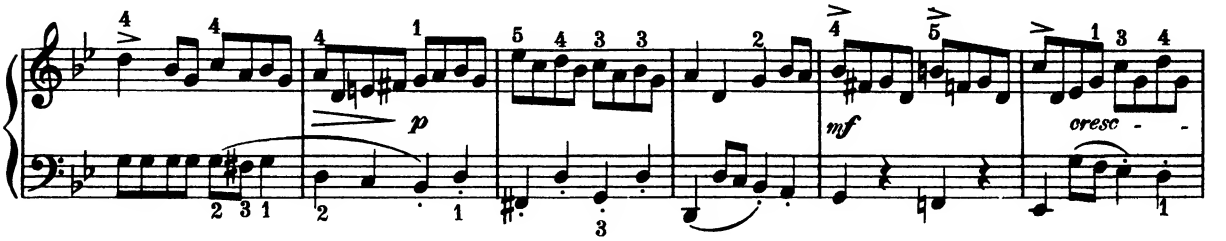
Gavotte.

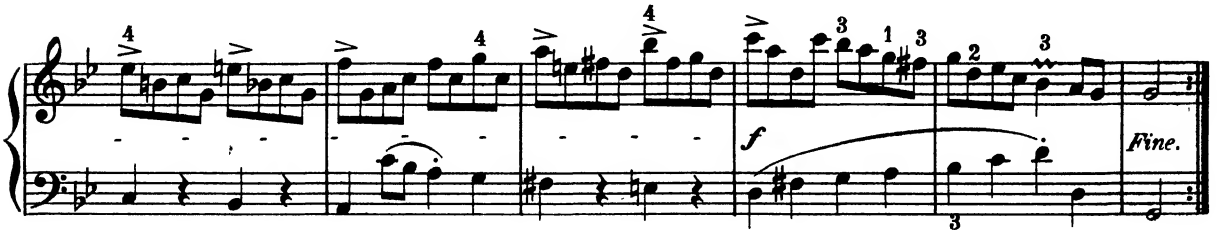
Assai vivace.



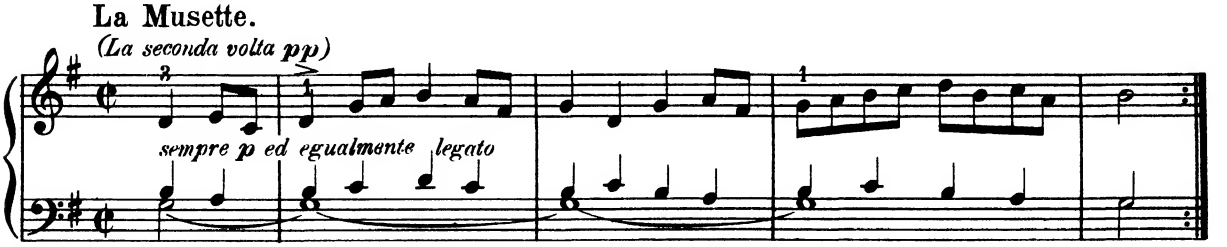

f
mf

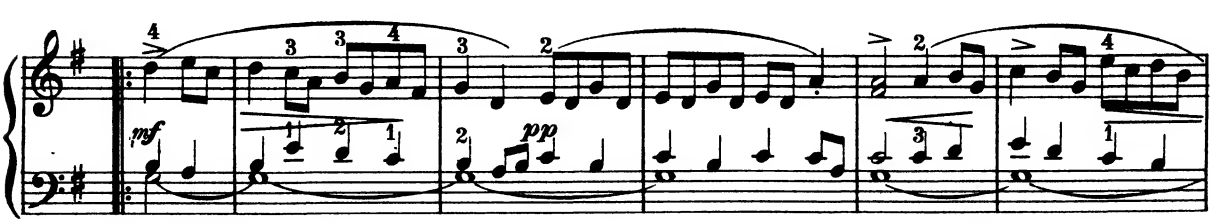


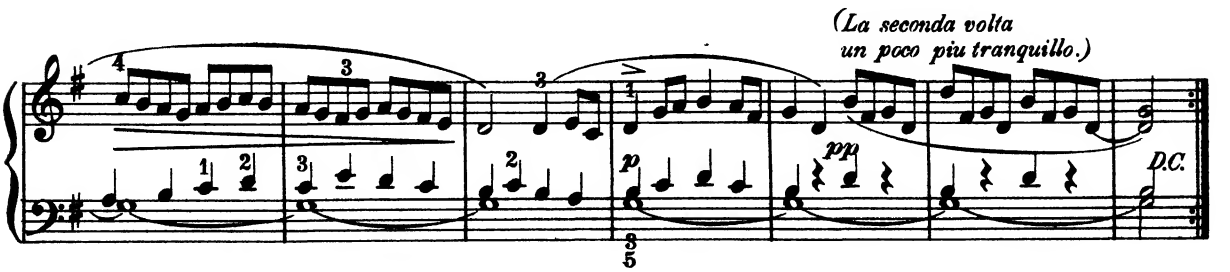

p
mf
cresc - -


f
Fine.

La Musette.


(La seconda volta pp)
sempre p ed egualmente legato


mf
pp

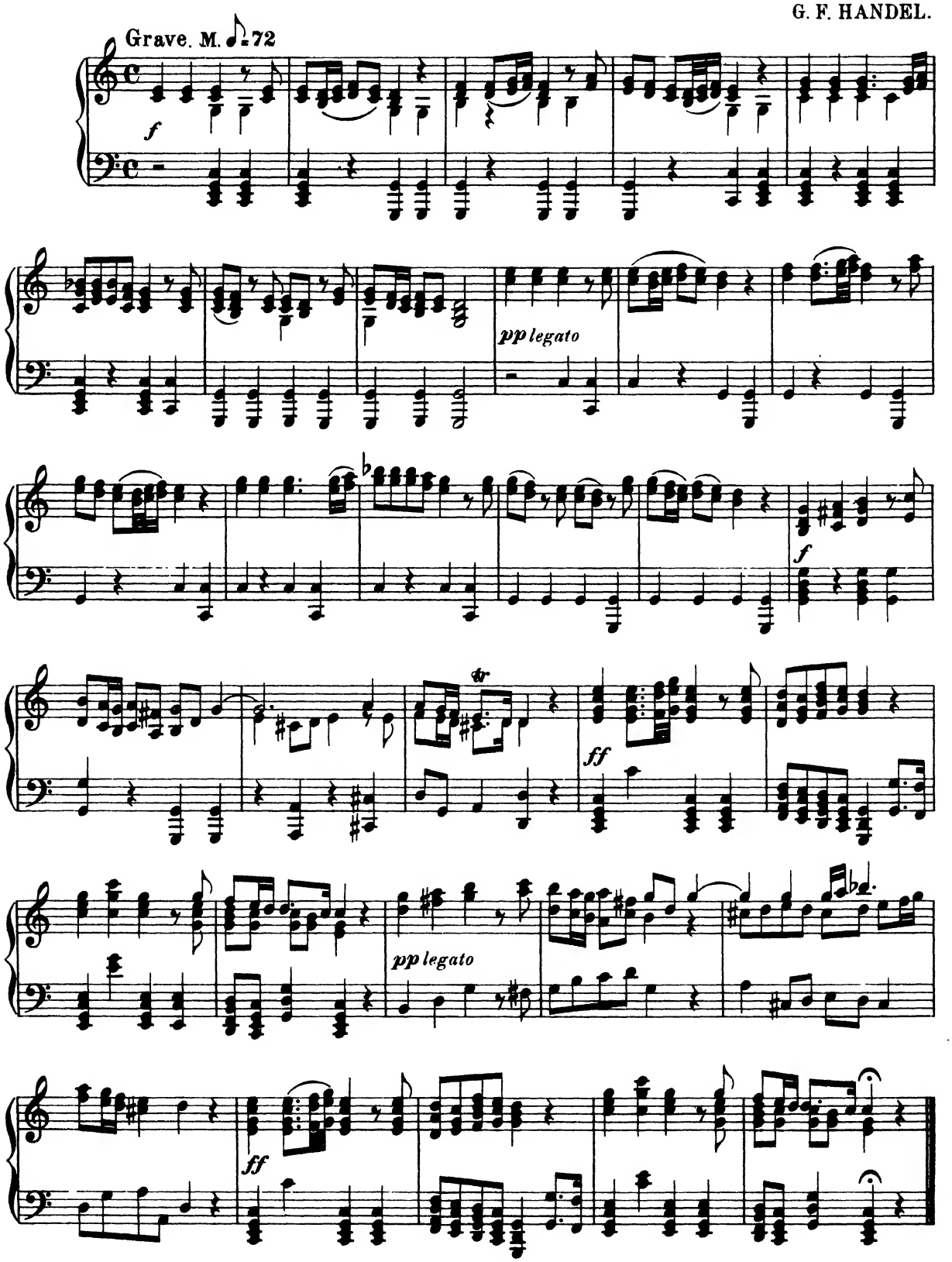

(La seconda volta
un poco piu tranquillo.)
p
pp
D.C.

Dead March

from the

ORATORIO "SAUL"

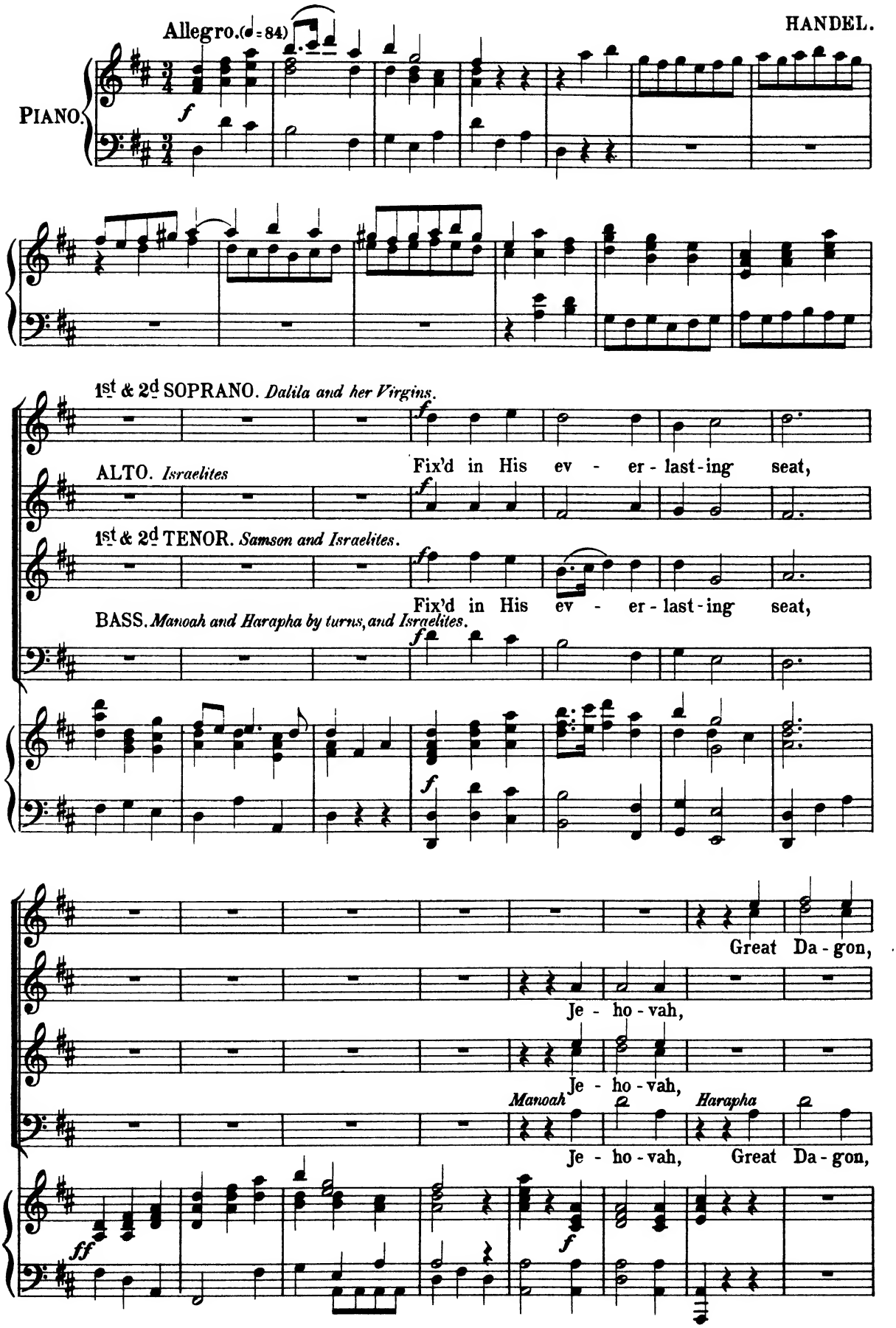
G. F. HANDEL.

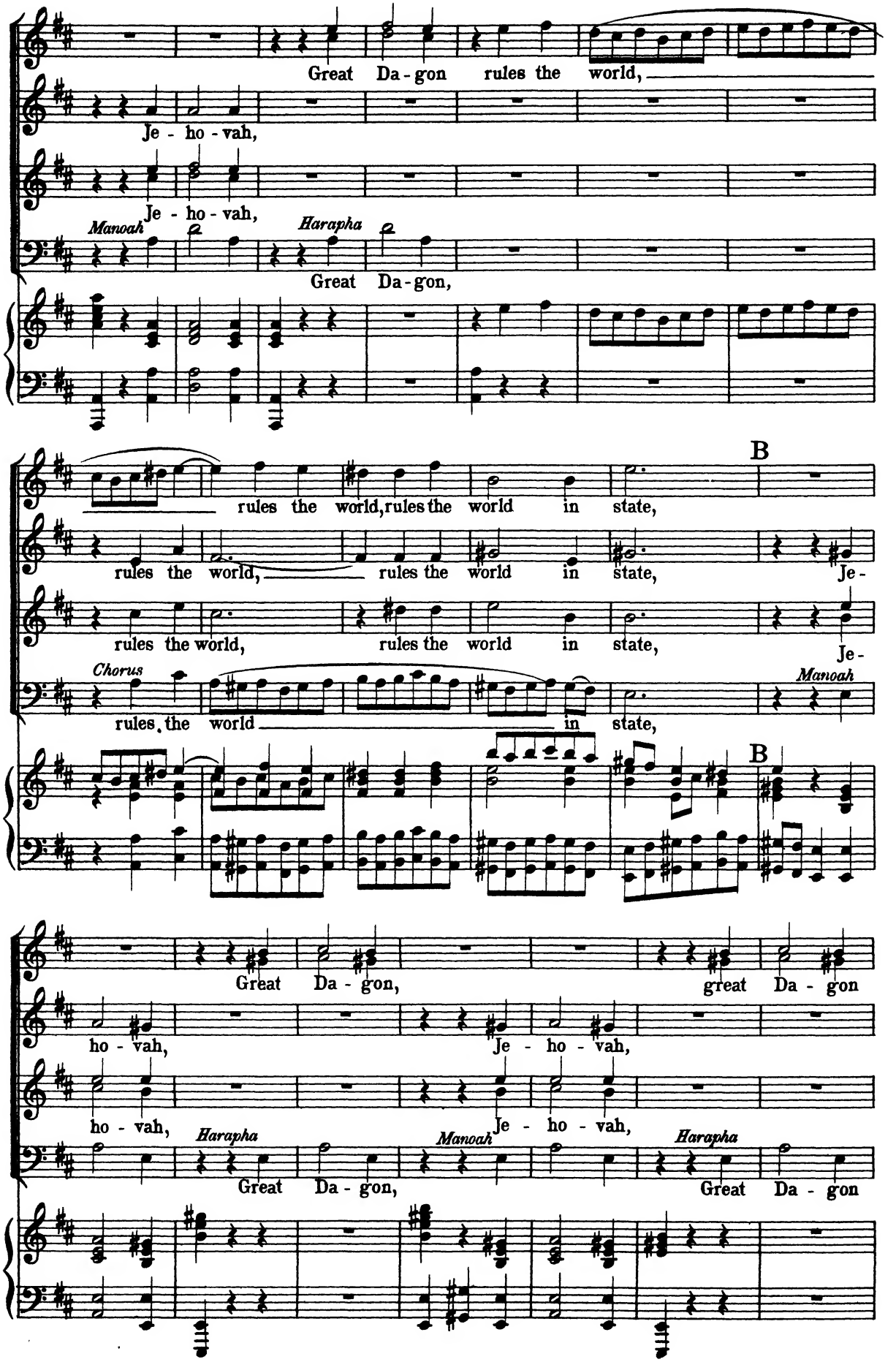


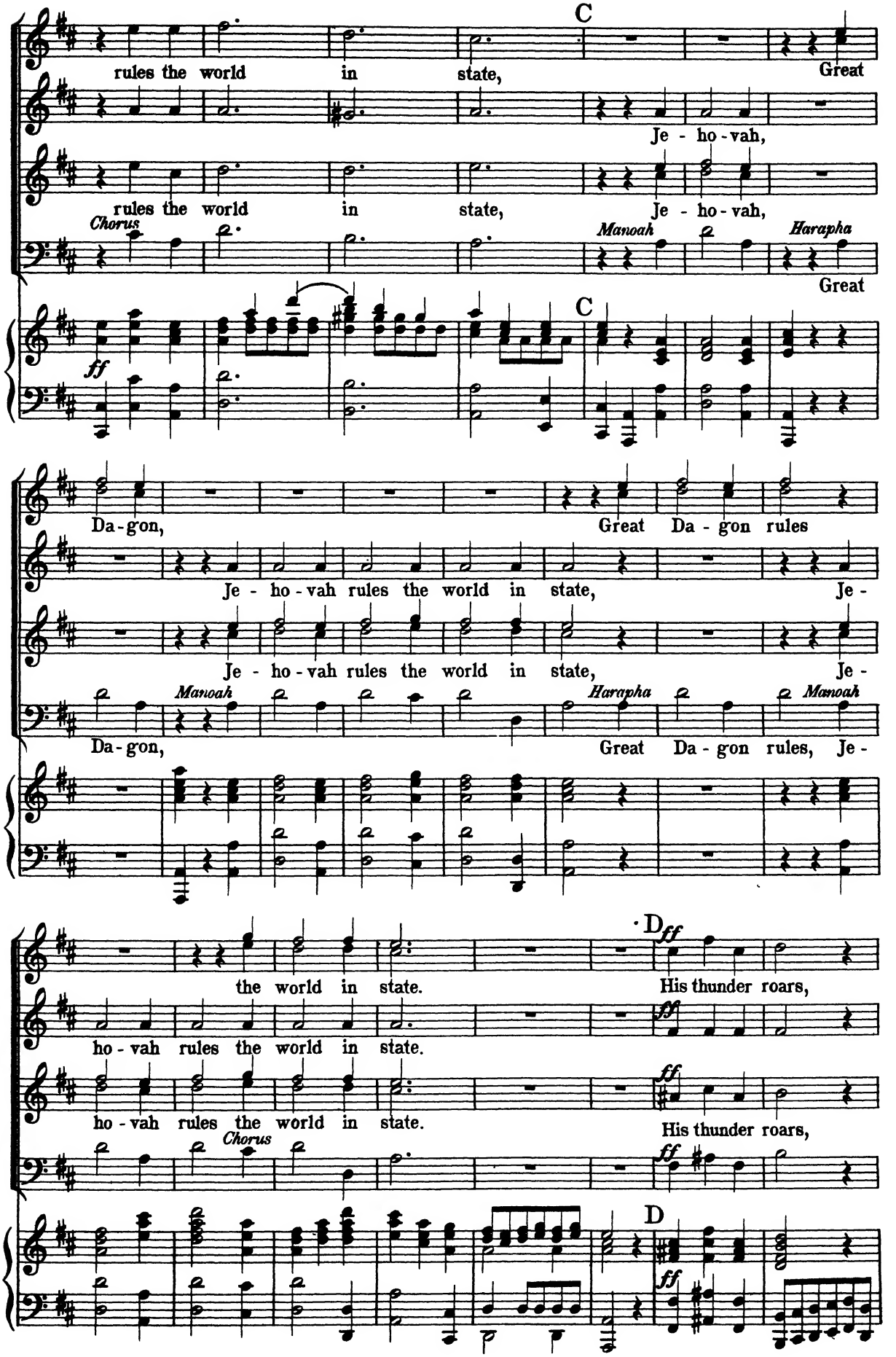
Fix'd In His Everlasting Seat.

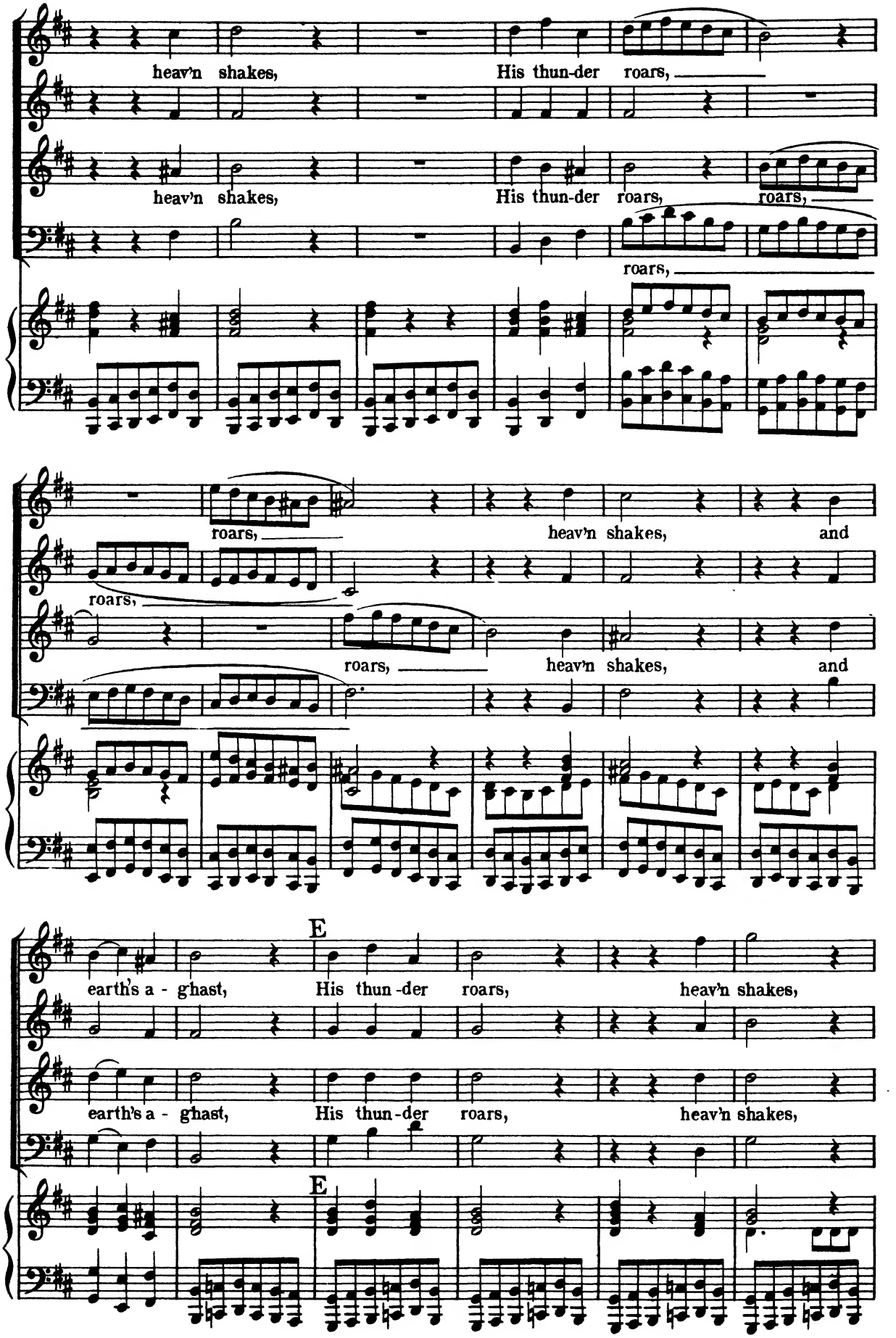
CHORUS from "SAMSON."

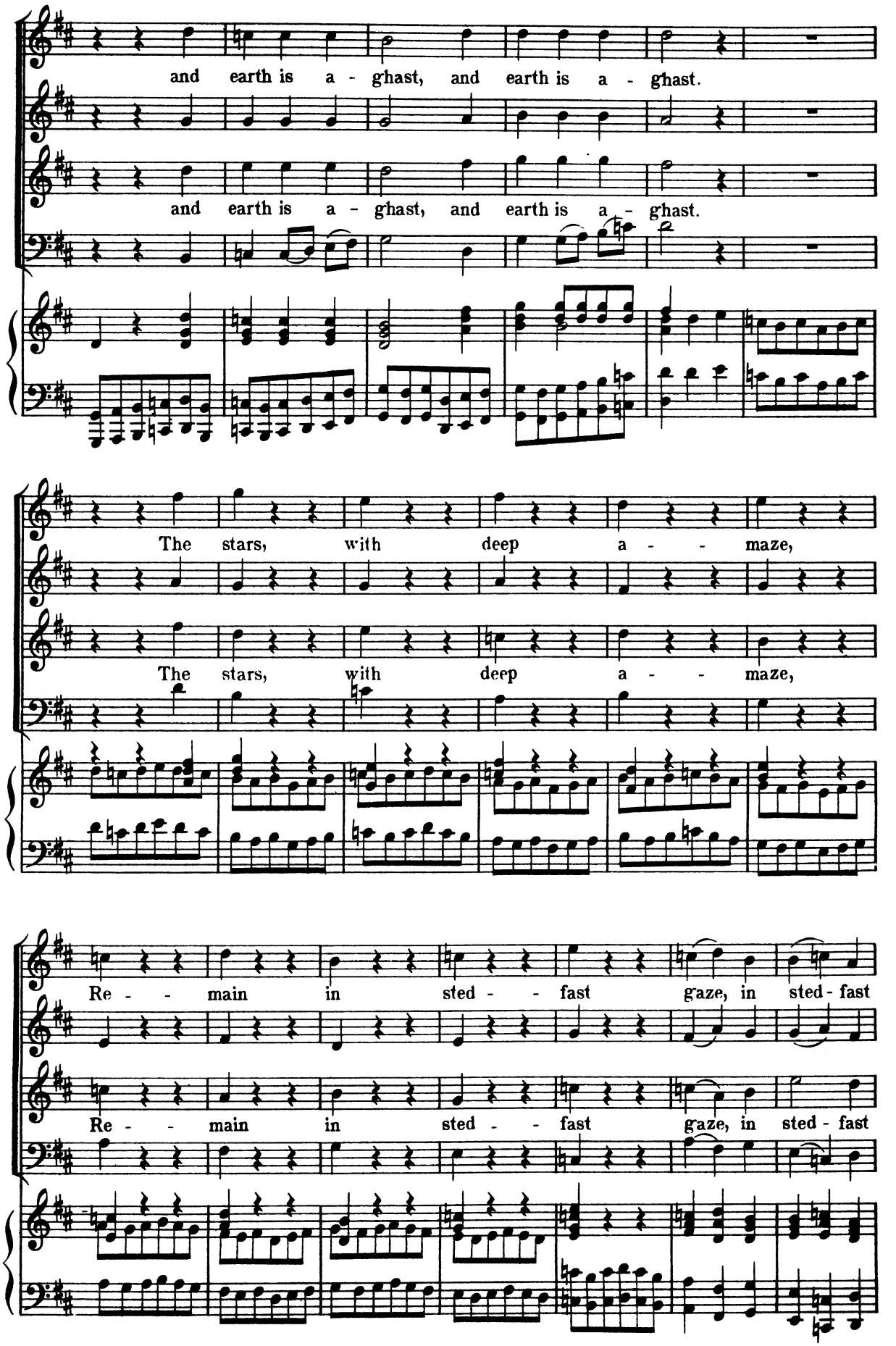
HANDEL.

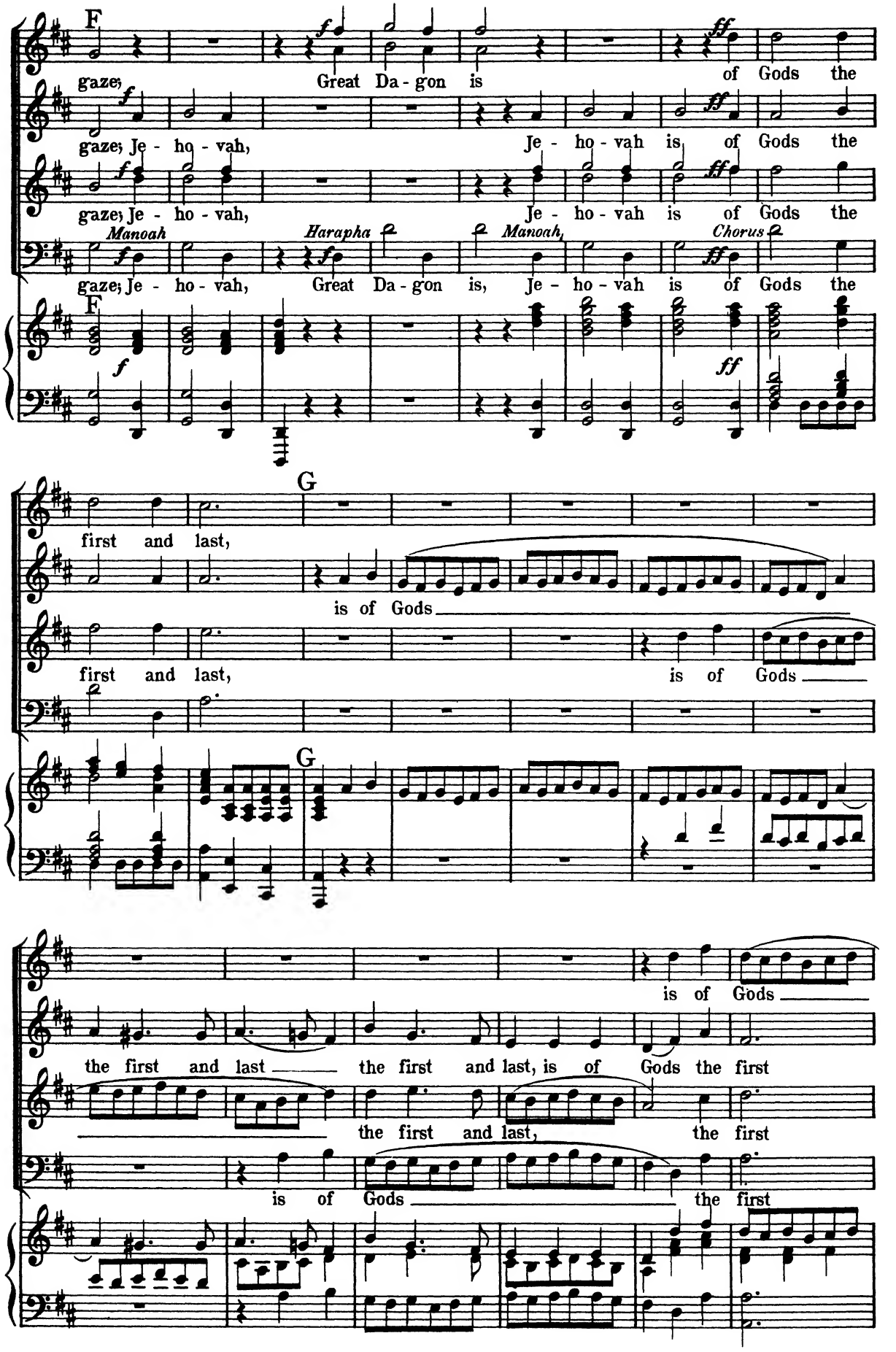


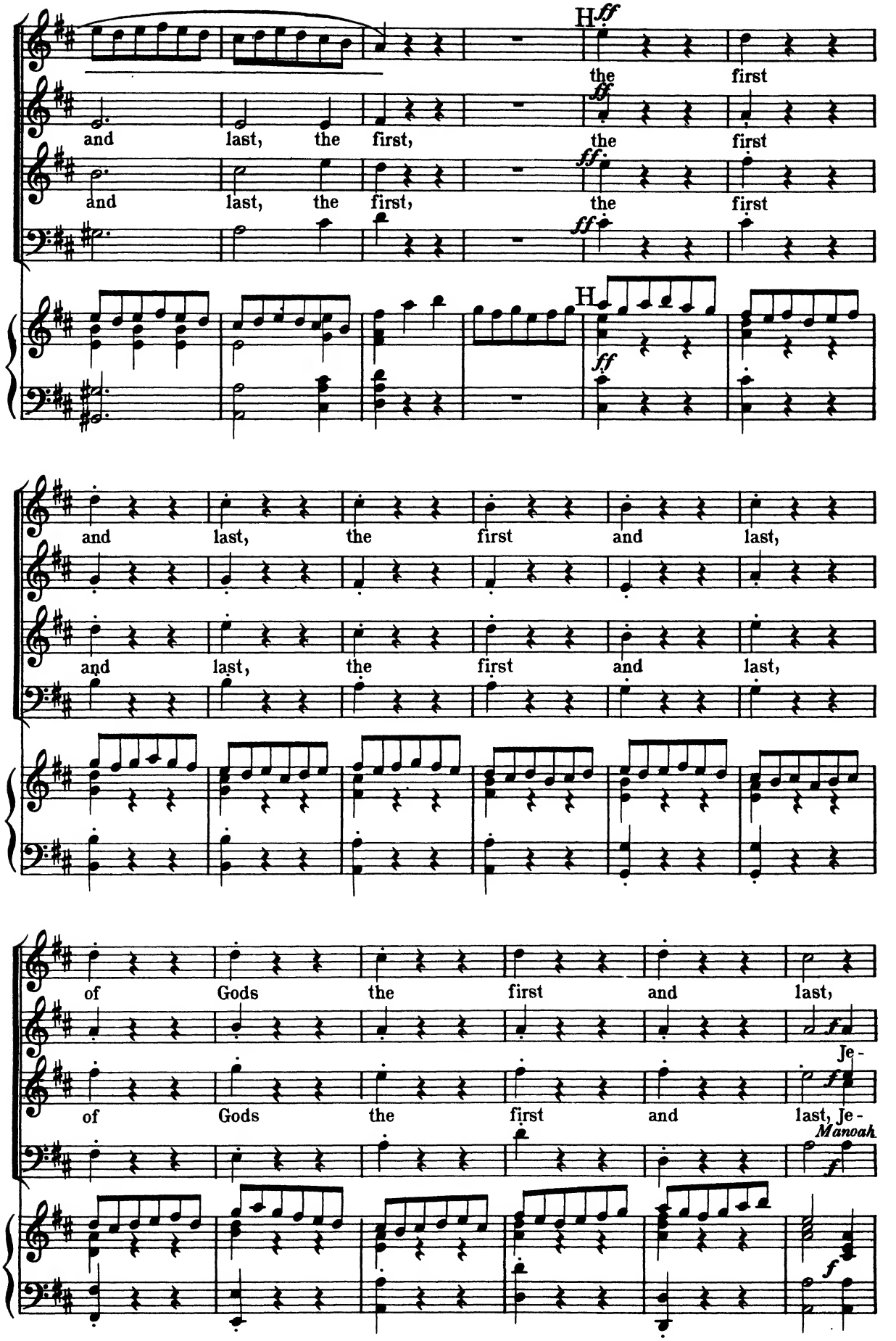

Great Da - gon rules the world,
Je - ho - vah,
Je - ho - vah,
Manoah
Harapha
Great Da - gon,
rules the world, rules the world in state,
B
rules the world, rules the world in state, Je -
rules the world, rules the world in state, Je -
Chorus
Manoah
rules the world in state,
B
Great Da - gon, great Da - gon
ho - vah, Je - ho - vah,
ho - vah, Je - ho - vah,
Harapha
Manoah
Harapha
Great Da - gon, Great Da - gon

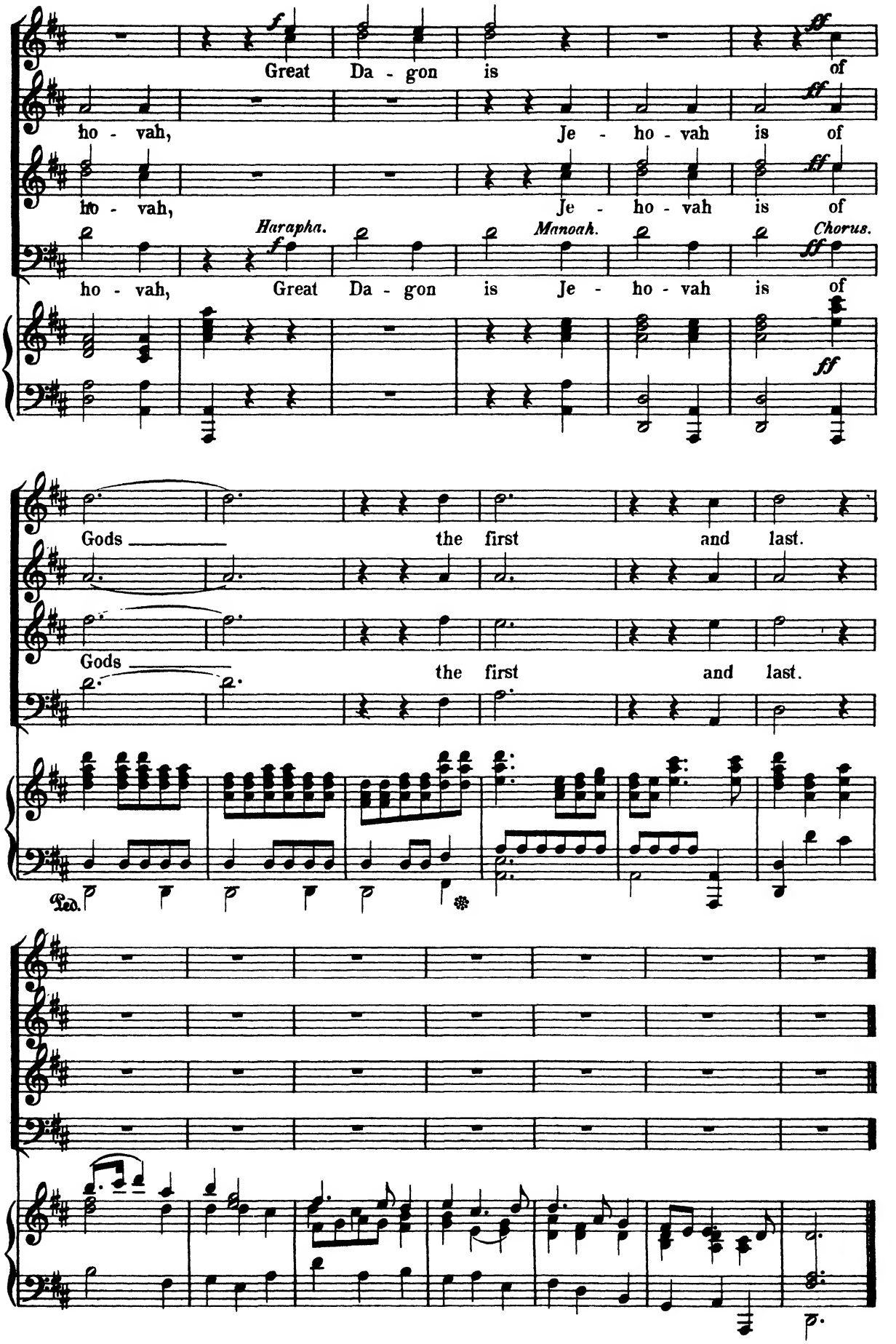

C
rules the world in state, Great
Je - ho - vah,
rules the world in state, Je - ho - vah,
Chorus
Manoah
Harapha
Great
ff
C
Da - gon, Great Da - gon rules
Je - ho - vah rules the world in state, Je -
Je - ho - vah rules the world in state, Je -
Manoah
Harapha
Manoah
Da - gon, Great Da - gon rules, Je -
D
ff
the world in state. His thunder roars,
ho - vah rules the world in state.
ho - vah rules the world in state. His thunder roars,
Chorus
ff
D
ff


heav'n shakes, His thun-der roars,
heav'n shakes, His thun-der roars, roars,
roars,
roars, heav'n shakes, and
roars, roars, heav'n shakes, and
E
earth's a - ghast, His thun-der roars, heav'n shakes,
earth's a - ghast, His thun-der roars, heav'n shakes,
E


and earth is a - ghast, and earth is a - ghast.
and earth is a - ghast, and earth is a - ghast.
The stars, with deep a - - maze,
The stars, with deep a - - maze,
Re - - main in sted - - fast gaze, in sted - fast
Re - - main in sted - - fast gaze, in sted - fast


F
gaze; Great Da - gon is of Gods the
gaze; Je - ho - vah, Je - ho - vah is of Gods the
gaze; Je - ho - vah, Je - ho - vah is of Gods the
Manoah
Harapha
Manoah,
Chorus
gaze; Je - ho - vah, Great Da - gon is, Je - ho - vah is of Gods the
F
G
first and last, is of Gods
first and last, is of Gods
G
is of Gods
the first and last the first and last, is of Gods the first
the first and last, the first
is of Gods the first

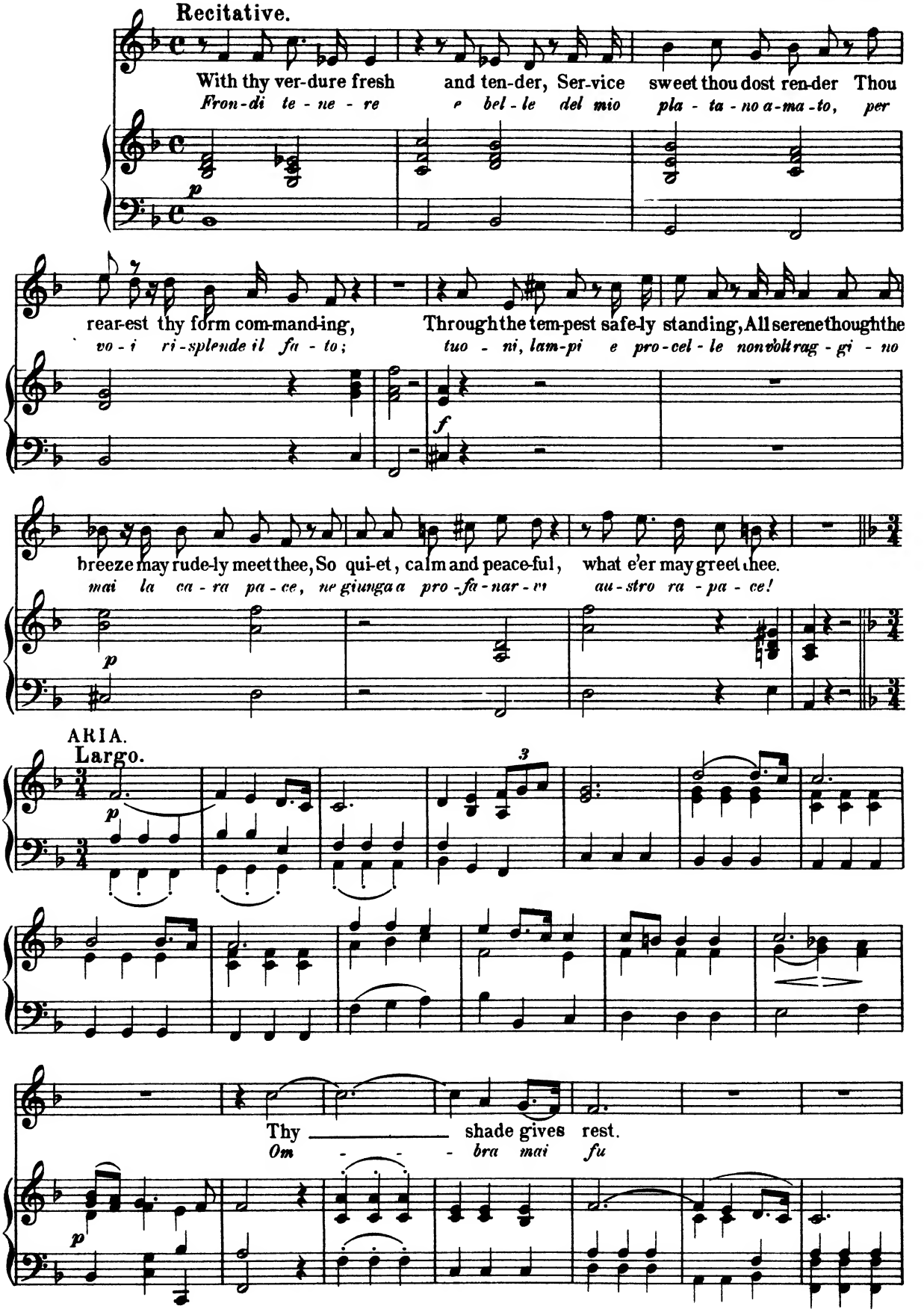

H
ff
the first
and last, the first, the first
and last, the first, the first
H
and last, the first and last,
and last, the first and last,
of Gods the first and last,
Je -
of Gods the first and last, Je -
Manoah
f

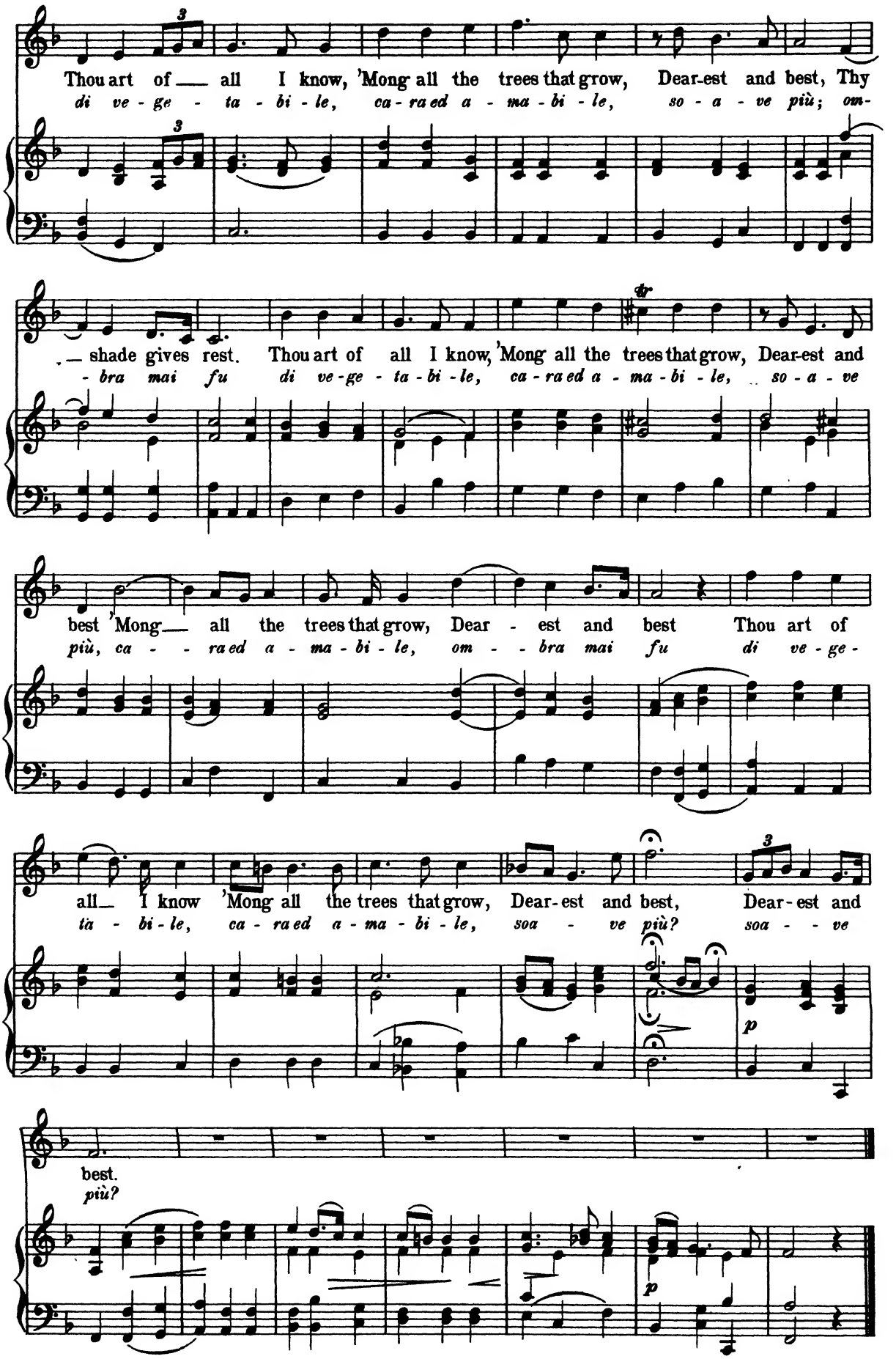

Great Da - gon is of
ho - vah, Je - ho - vah is of
ho - vah, Je - ho - vah is of
Harapha.
Manoah.
Chorus.
ho - vah, Great Da - gon is Je - ho - vah is of
Gods the first and last.
Gods the first and last.
Ped.

My Plane Tree.

ARIA from "XERXES."

HANDEL.




Thou art of — all I know, 'Mong all the trees that grow, Dear-est and best, Thy
di ve - ge - ta - bi - le, ca - ra ed a - ma - bi - le, so - a - ve più; om-
— shade gives rest. Thou art of all I know, 'Mong all the trees that grow, Dear-est and
- bra mai fu di ve - ge - ta - bi - le, ca - ra ed a - ma - bi - le, so - a - ve
best 'Mong — all the trees that grow, Dear - est and best Thou art of
più, ca - - ra ed a - ma - bi - le, om - - bra mai fu di ve - ge -
all — I know 'Mong all the trees that grow, Dear-est and best, Dear-est and
ta - bi - le, ca - ra ed a - ma - bi - le, soa - ve più? soa - - ve
p
best.
più?
p

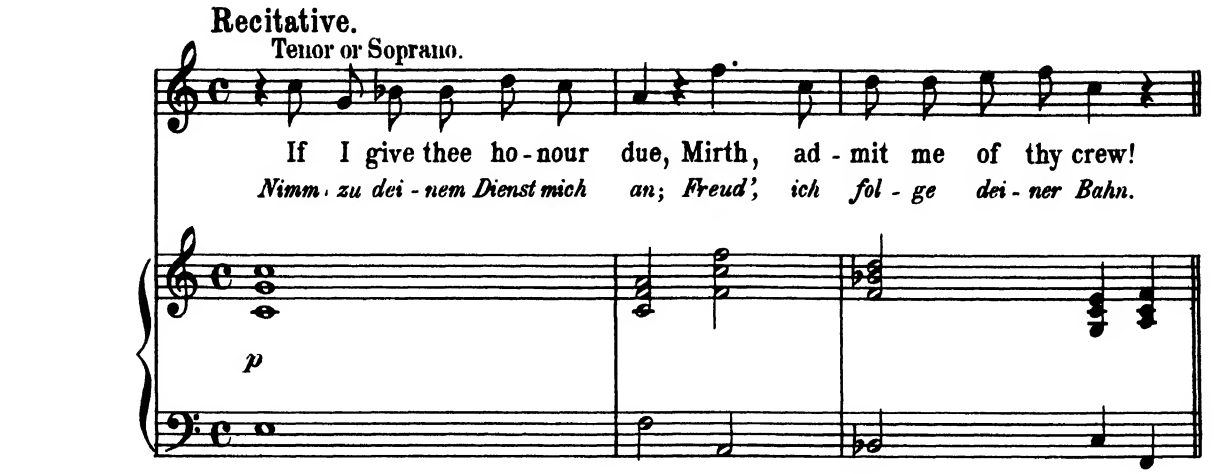
Recitative and Siciliana.

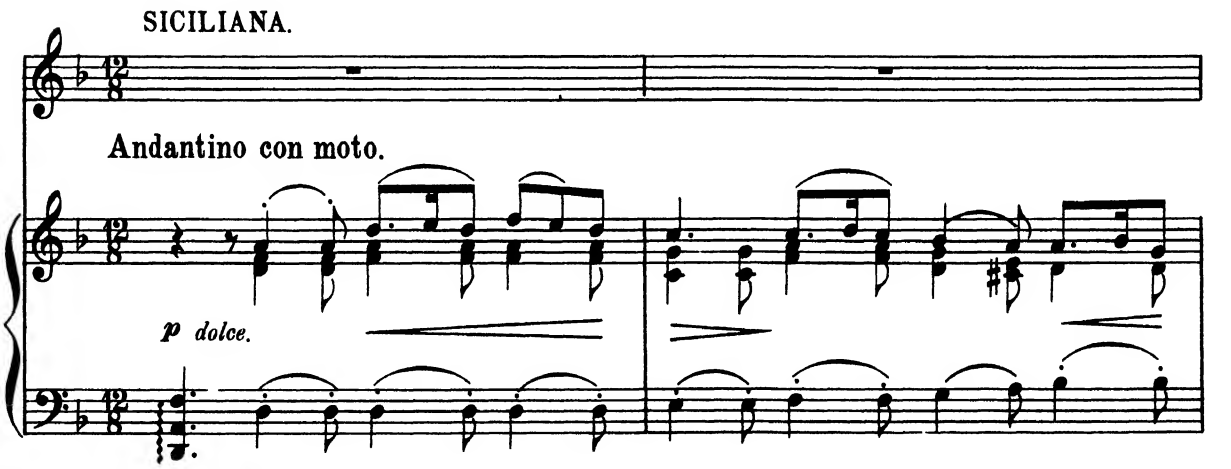
from

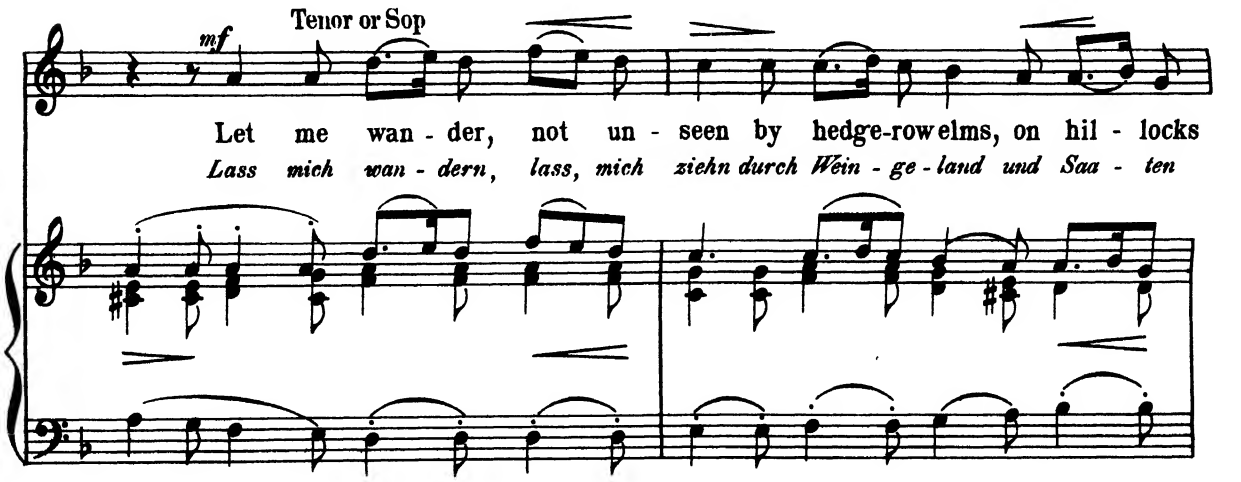
L'ALLEGRO.

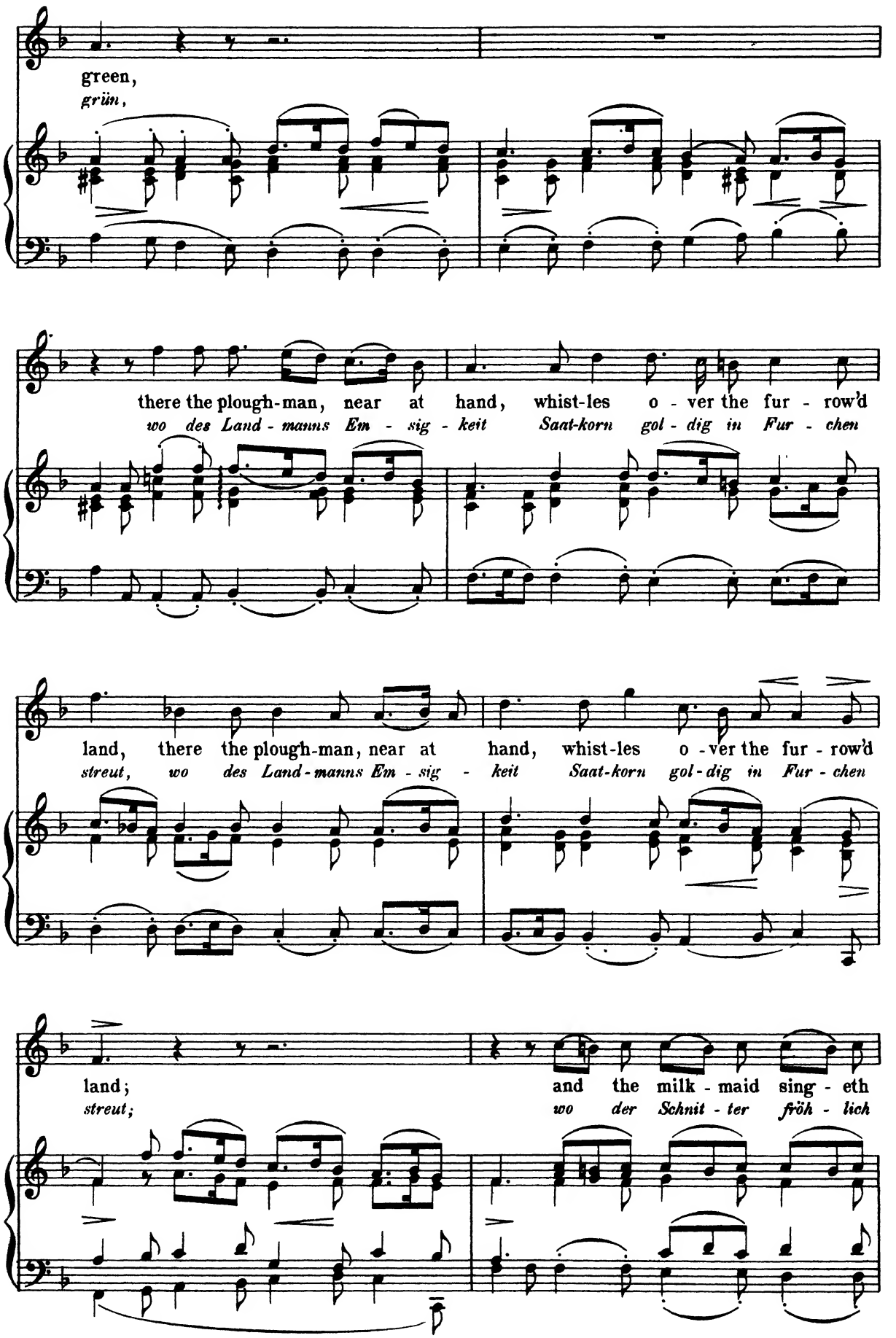
arr. by ROBERT FRANZ.

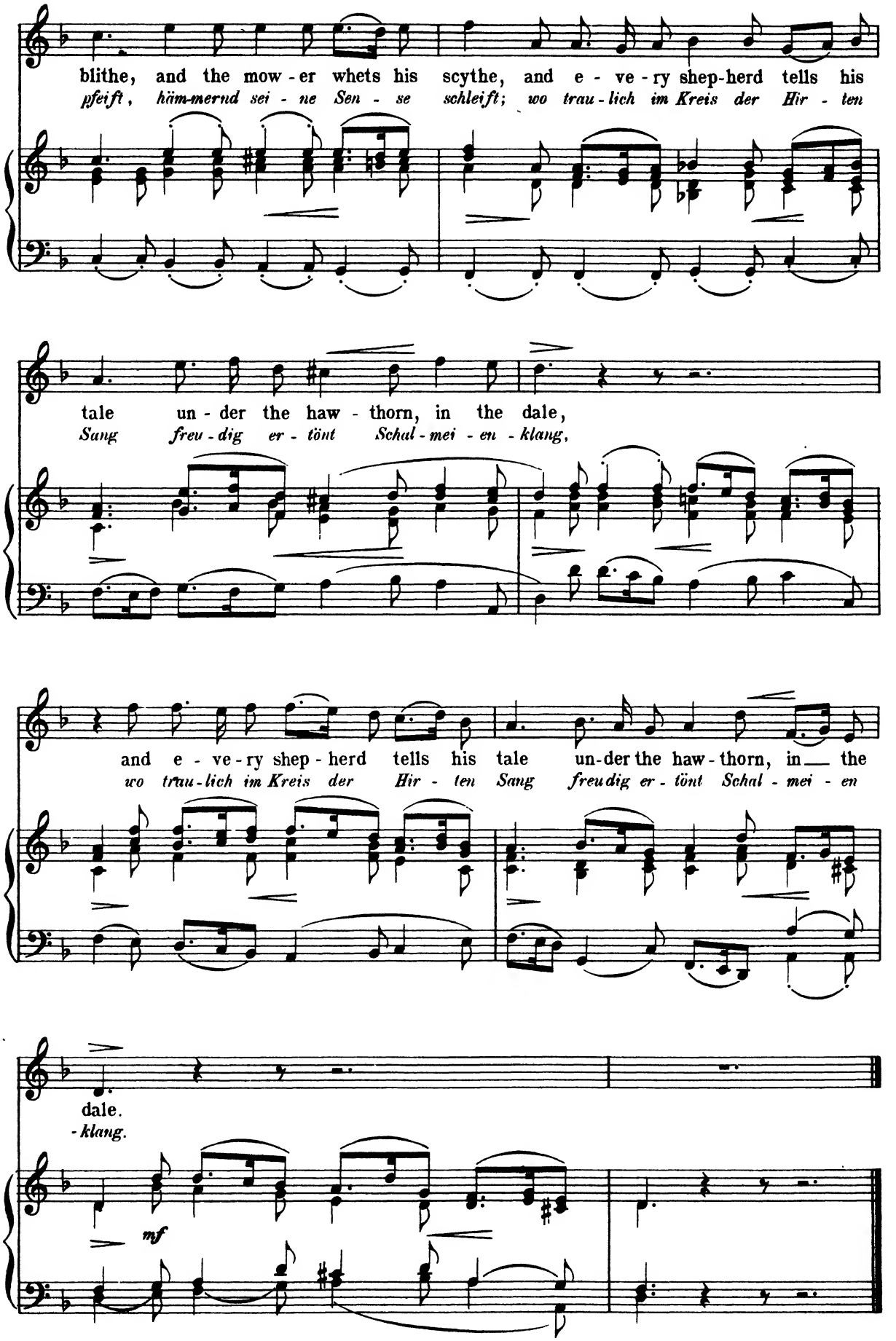
G. F. HANDEL.








green,
grün,
there the plough-man, near at hand, whist-les o - ver the fur - row'd
wo des Land - manns Em - sig - keit Saat-korn gol - dig in Fur - chen
land, there the plough-man, near at hand, whist-les o - ver the fur - row'd
streut, wo des Land - manns Em - sig - keit Saat-korn gol - dig in Fur - chen
land;
streut;
and the milk - maid sing - eth
wo der Schnit - ter fröh - lich

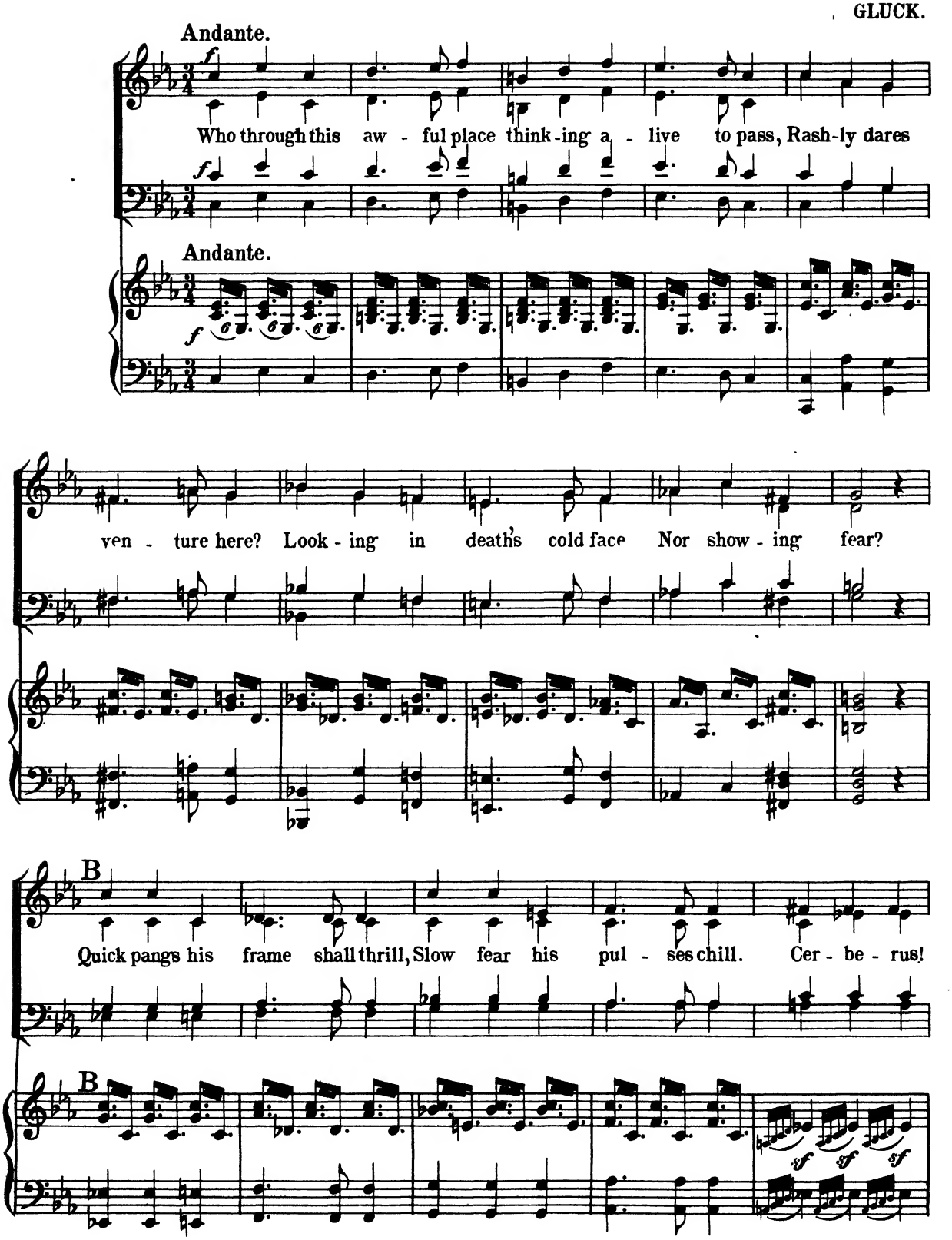

blithe, and the mow - er whets his scythe, and e - ve - ry shep-herd tells his
pfeift, hämmernd sei - ne Sen - se schleift; wo trau - lich im Kreis der Hir - ten
tale un - der the haw - thorn, in the dale,
Sang freu - dig er - tönt Schal - mei - en - klang,
and e - ve - ry shep - herd tells his tale un-der the haw - thorn, in the
wo trau - lich im Kreis der Hir - ten Sang freudig er - tönt Schal - mei - en
dale.
- klang.
mf

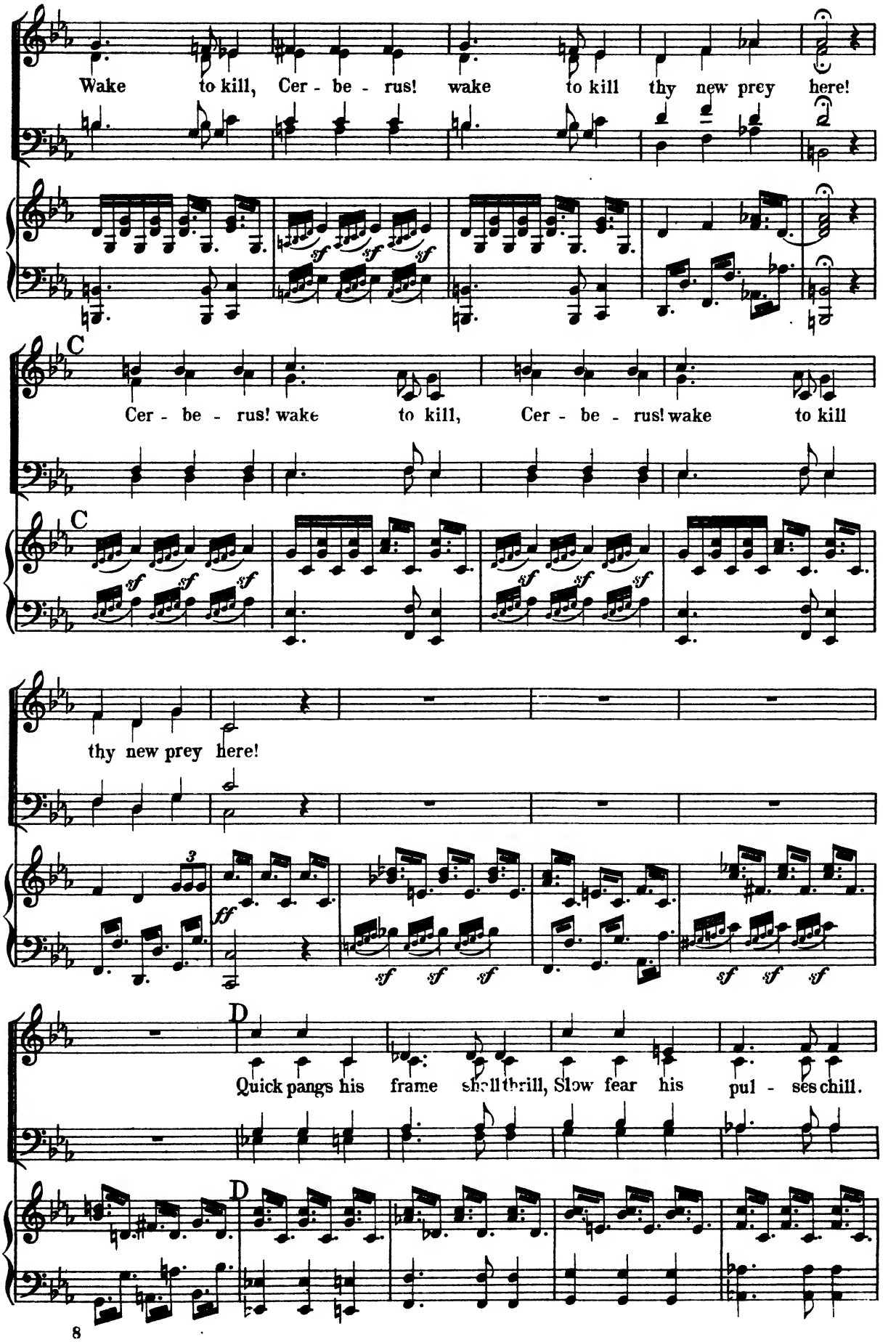
Chorus of Furies

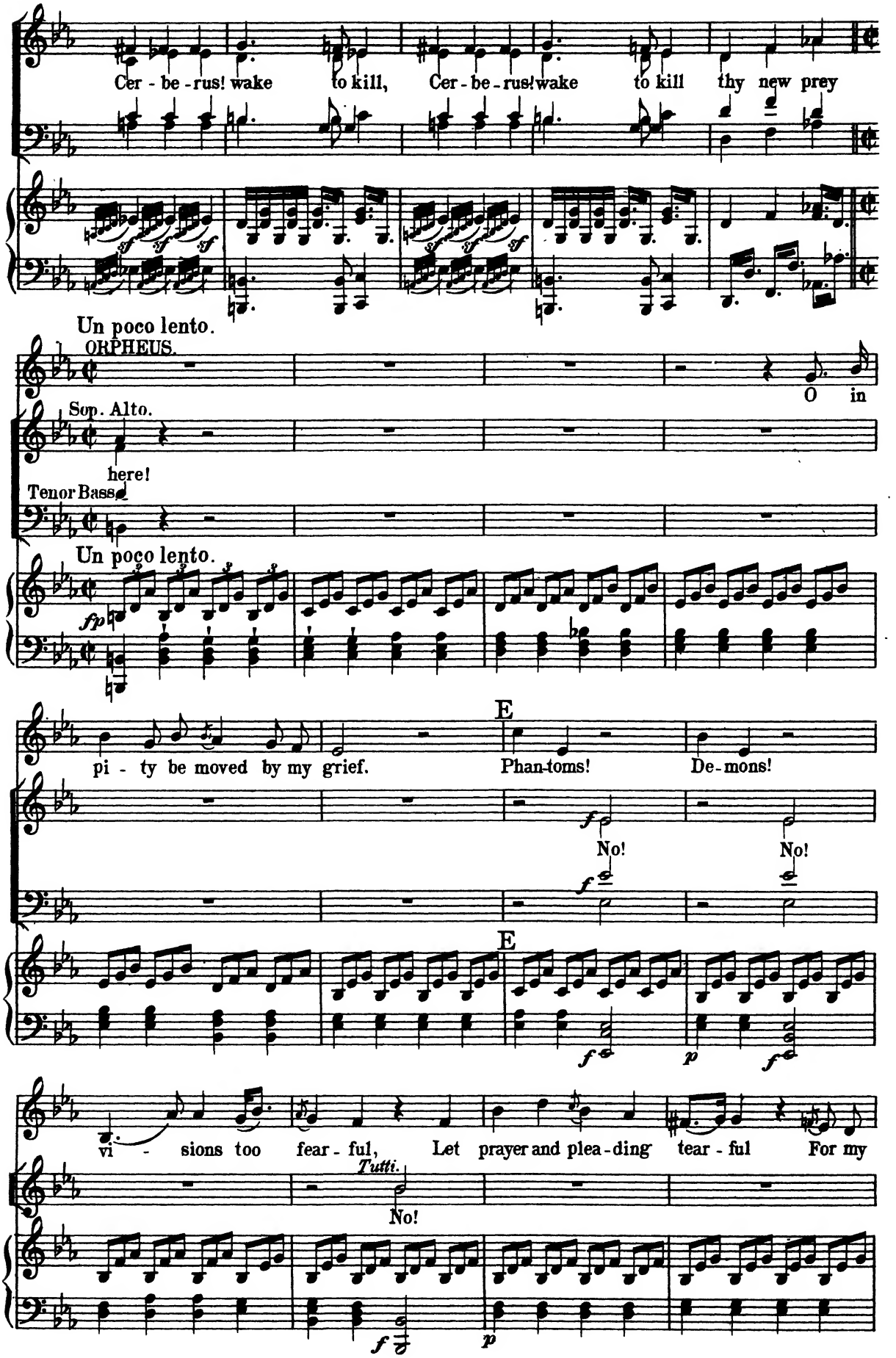
from

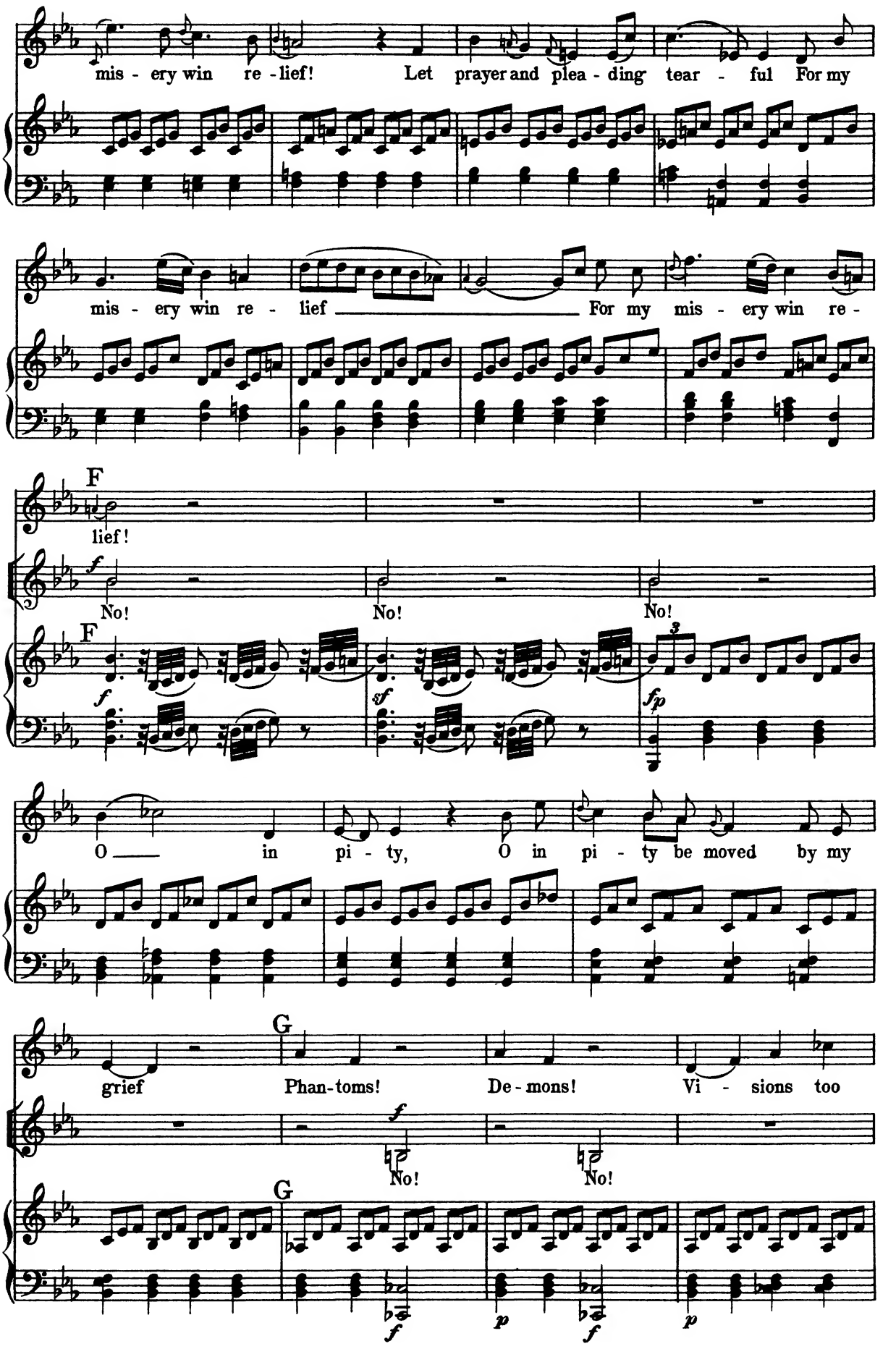
"ORPHEUS."

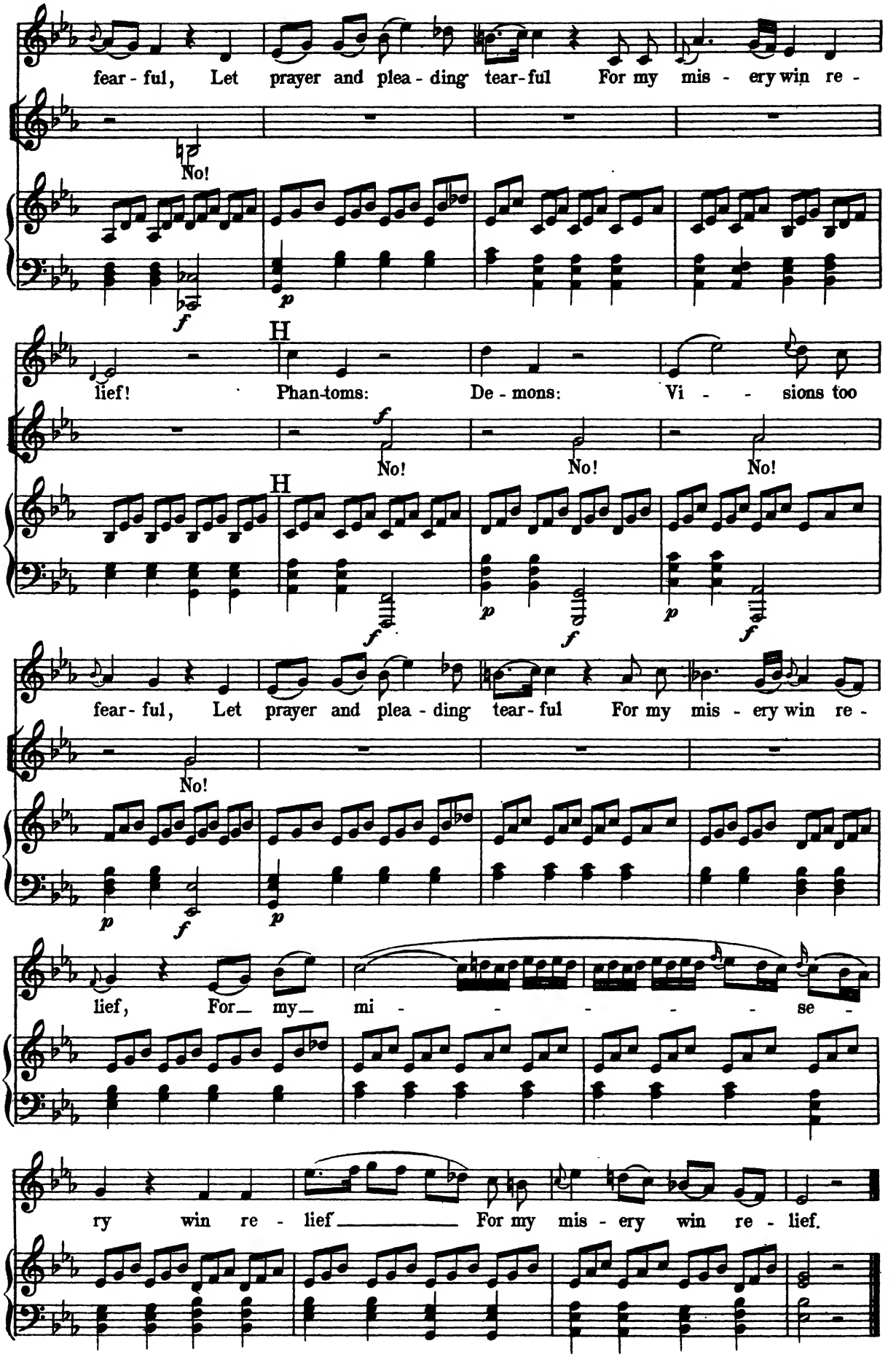
GLUCK.




Wake to kill, Cer - be - rus! wake to kill thy new prey here!
C
Cer - be - rus! wake to kill, Cer - be - rus! wake to kill
C
thy new prey here!
ff
D
Quick pangs his frame shall thrill, Slow fear his pul - ses chill.
D


Cer - be - rus! wake to kill, Cer - be - rus! wake to kill thy new prey
Un poco lento.
ORPHEUS.
O in
Sop. Alto.
here!
Tenor Bass
Un poco lento.
pi - ty be moved by my grief.
E
Phan-toms!
De-mons!
No!
No!
vi - sions too fear - ful,
Let prayer and plea - ding tear - ful
For my
Tutti.
No!


mis - ery win re - lief! Let prayer and plea - ding tear - ful For my
mis - ery win re - lief For my mis - ery win re -
F
lief!
f
No! No! No!
F
f sf fp
O in pi - ty, O in pi - ty be moved by my
G
grief Phan-toms! De - mons! Vi - sions too
f
No! No!
G
f p f p

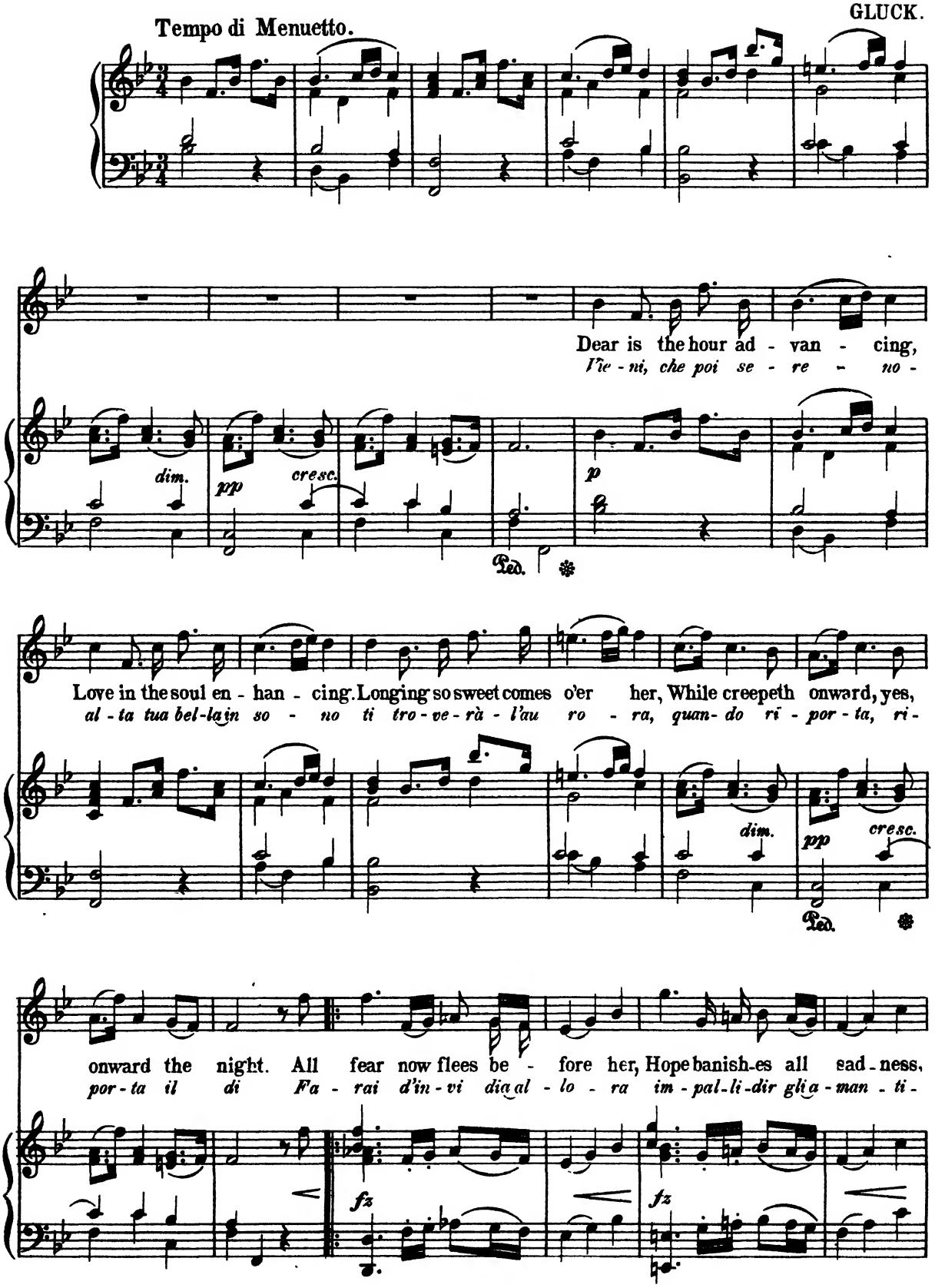

fear - ful, Let prayer and plea - ding tear - ful For my mis - ery win re -
No!
lief! Phan-toms: De - mons: Vi - - sions too
No! No! No!
fear - ful, Let prayer and plea - ding tear - ful For my mis - ery win re -
No!
lief, For my mi - - - - - - se -
ry win re - lief For my mis - ery win re - lief.

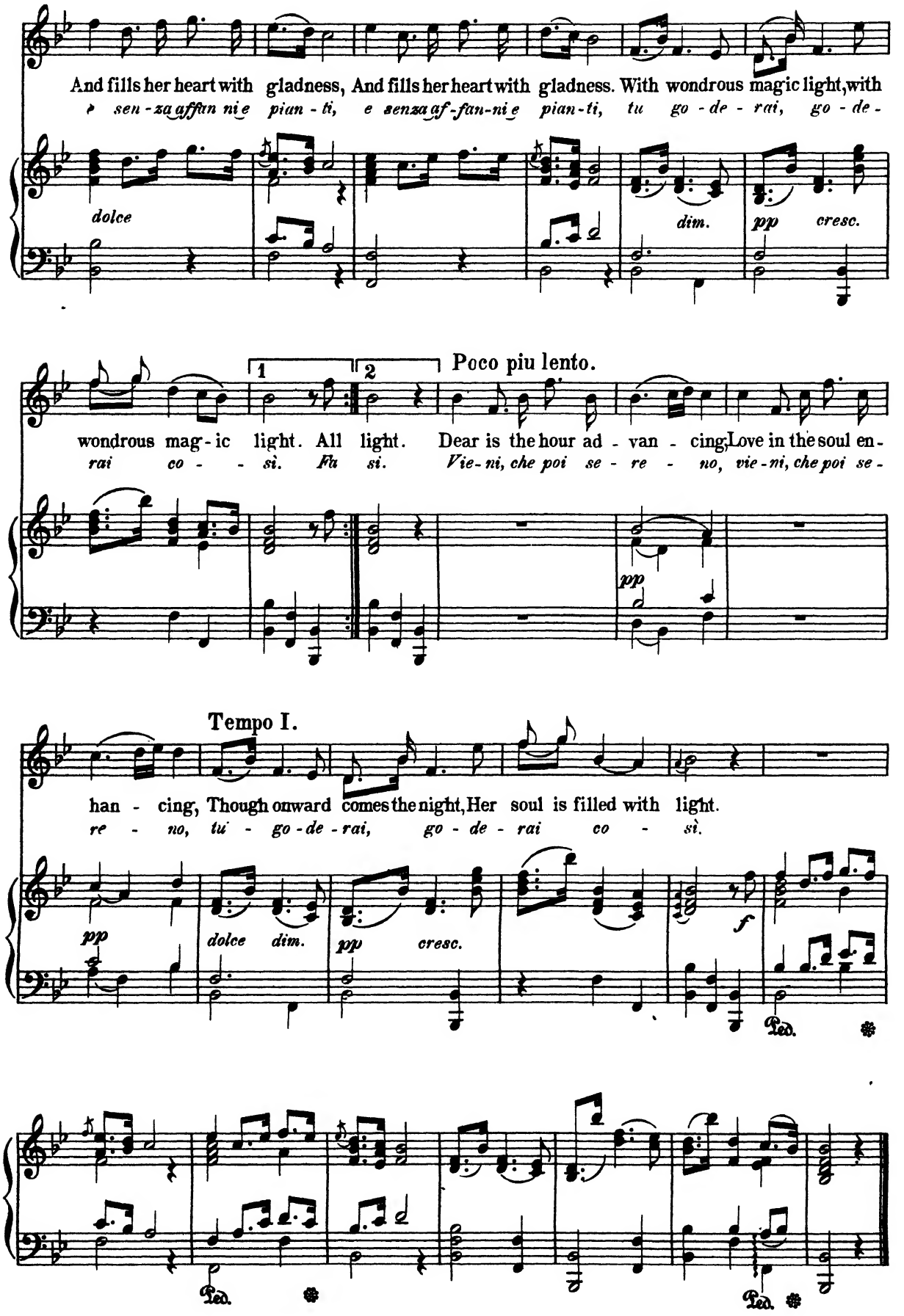
Dear Is the Hour Advancing.

(VIENI CHE POI SERENO.)

CAVATINA from "SEMIRAMIS"

GLUCK.

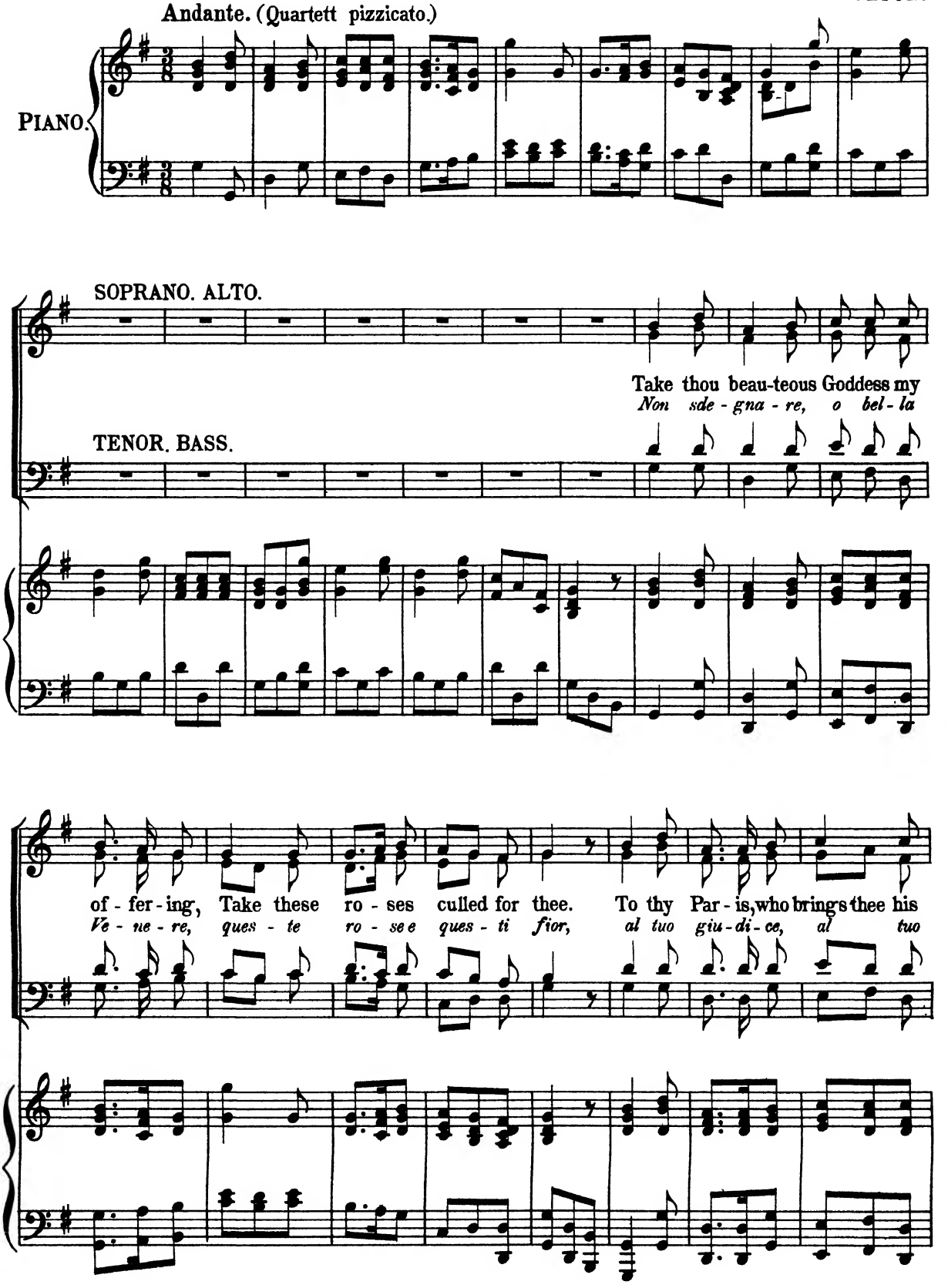


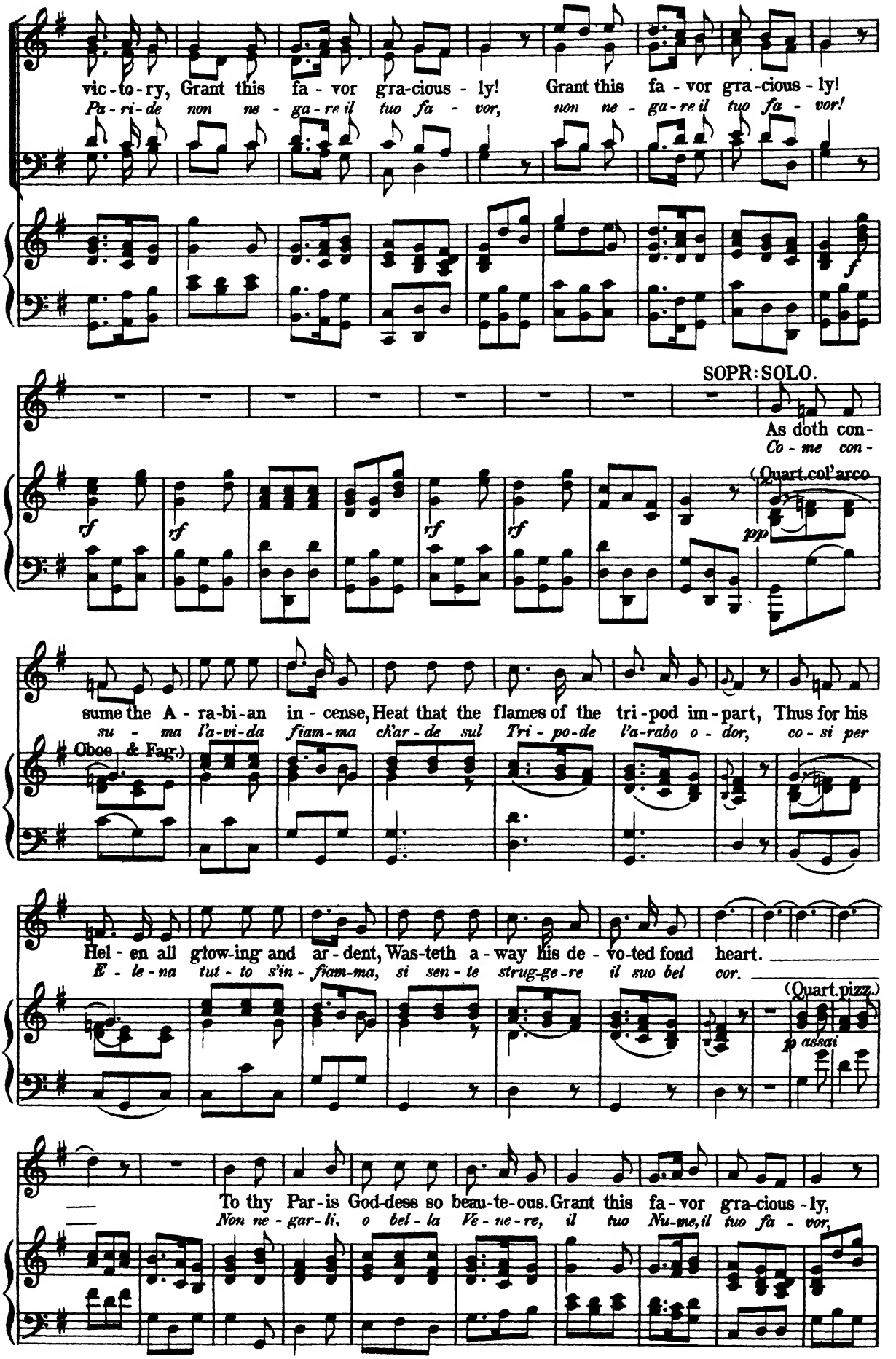

And fills her heart with gladness, And fills her heart with gladness. With wondrous magic light, with
e sen-za affan ni e pian-ti, e senza af-fan-ni e pian-ti, tu go-de-rai, go-de-
dolce
dim.
pp
cresc.
1
2
Poco piu lento.
wondrous mag-ic light. All light. Dear is the hour ad-van-cing, Love in the soul en-
rai co-si. Fa si. Vie-ni, che poi se-re-no, vie-ni, che poi se-
pp
Tempo I.
han-cing, Though onward comes the night, Her soul is filled with light.
re-no, tu-go-de-rai, go-de-rai co-si.
pp
dolce
dim.
pp
cresc.
f
Ped.
Ped.
Ped.

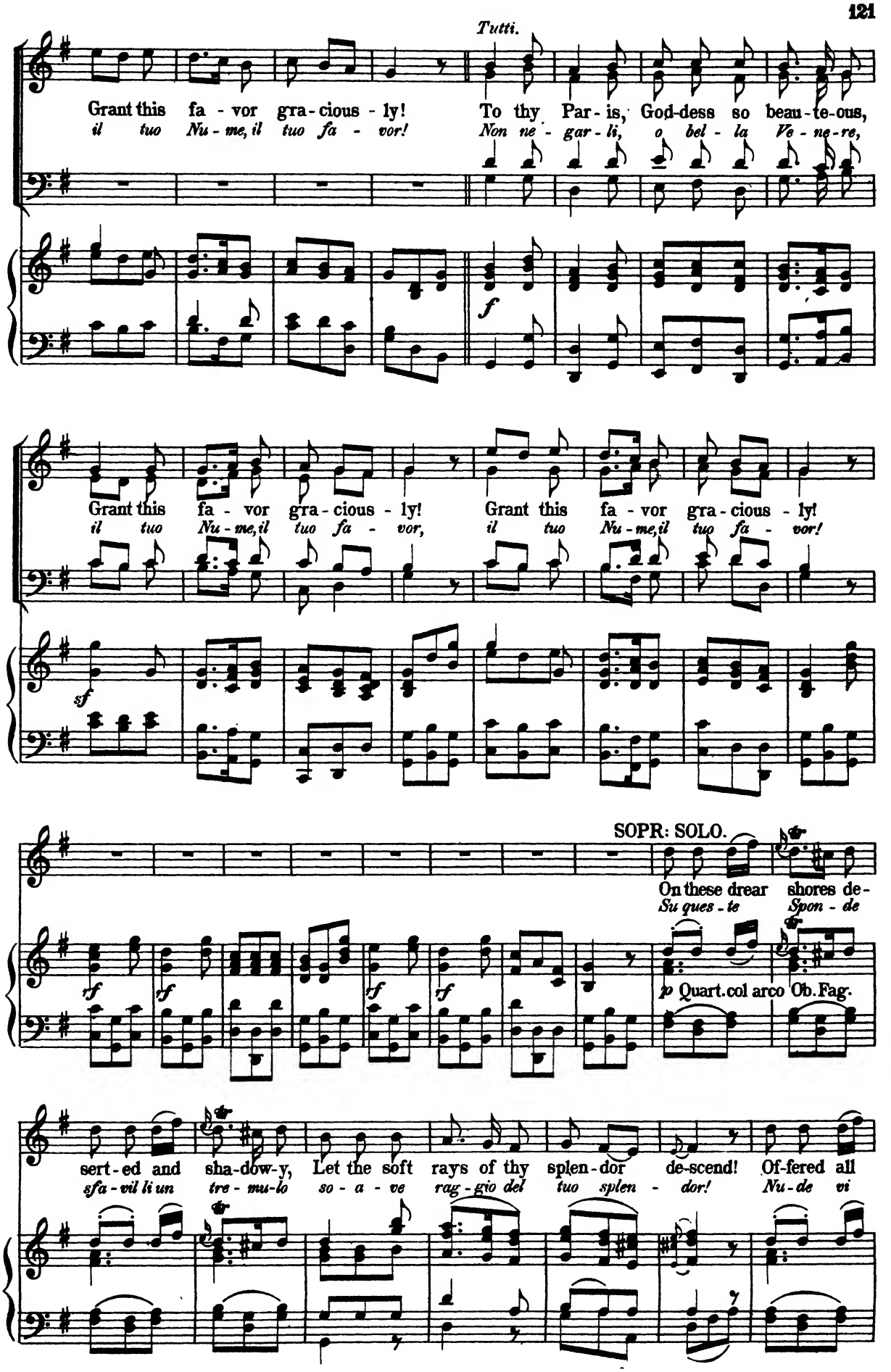
Take My Offering.

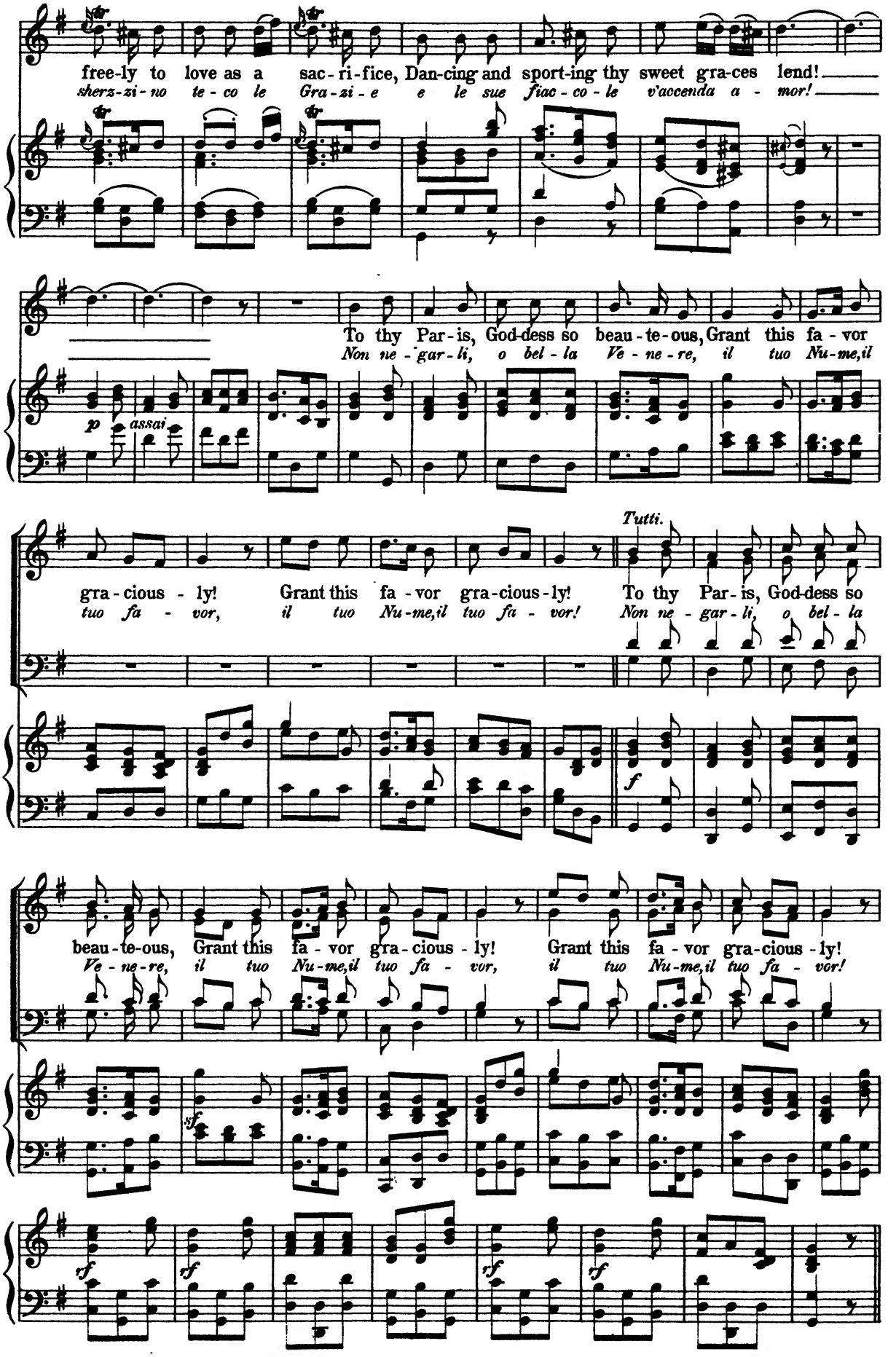
CHORUS from PARIS and HELENE.

GLUCK.




vic-to-ry, Grant this fa-vor gra-cious-ly! Grant this fa-vor gra-cious-ly!
Pa-ri-de non ne-ga-re il tuo fa-vor, non ne-ga-re il tuo fa-vor!
f
SOPR: SOLO.
As doth con-
Co-me con-
(Quart. col' arco
rf
rf
rf
rf
pp
sume the A-ra-bi-an in-cense, Heat that the flames of the tri-pod im-part, Thus for his
su-ma l'a-vi-da fiam-ma ch'ar-de sul Tri-po-de l'a-rabo o-dor, co-si per
(Oboe & Fag.)
Hel-en all glow-ing and ar-dent, Was-teth a-way his de-vo-ted fond heart.
E-le-na tut-to s'in-fiam-ma, si sen-te strug-ge-re il suo bel cor.
(Quart. pizz.)
p assai
To thy Par-is God-dess so beau-te-ous. Grant this fa-vor gra-cious-ly,
Non ne-gar-li, o bel-la Ve-ne-re, il tuo Nu-me, il tuo fa-vor,

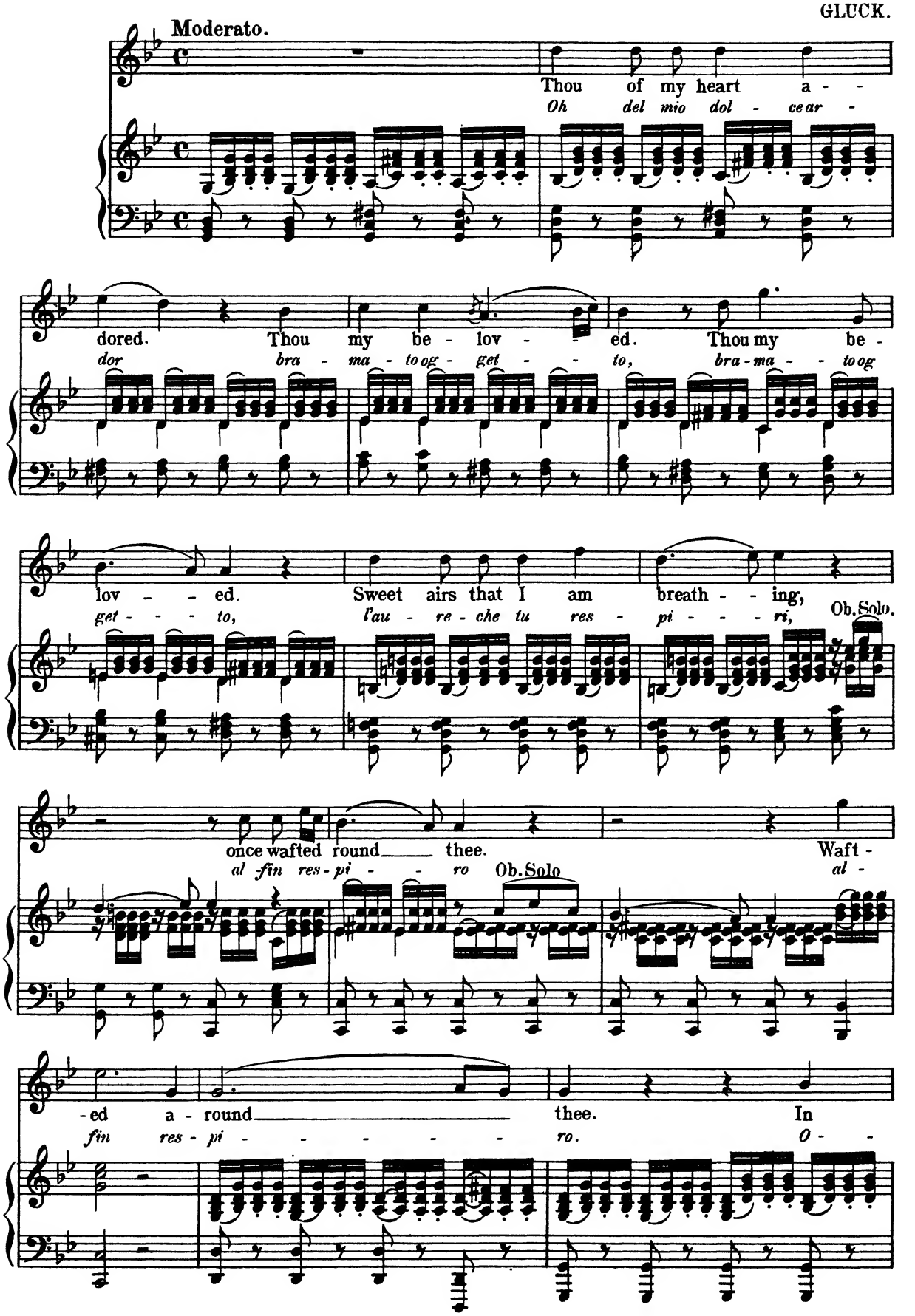

Tutti.
Grant this fa - vor gra - cious - ly!
il tuo Nu - me, il tuo fa - vor!
To thy Par - is, God-dess so beau - te-ous,
Non ne - gar - li, o bel - la Ve - ne-re,
f
Grant this fa - vor gra - cious - ly!
il tuo Nu - me, il tuo fa - vor,
Grant this fa - vor gra - cious - ly!
il tuo Nu - me, il tuo fa - vor!
sf
SOPR: SOLO.
On these drear shores de -
Su ques - te Spon - de
tf
p Quart. col arco Ob. Fag.
sert - ed and sha - dow - y, Let the soft rays of thy splen - dor de-scend! Of-fered all
sfa - vil li un tre - mu - lo so - a - ve rag - gio del tuo splen - dor! Nu - de vi

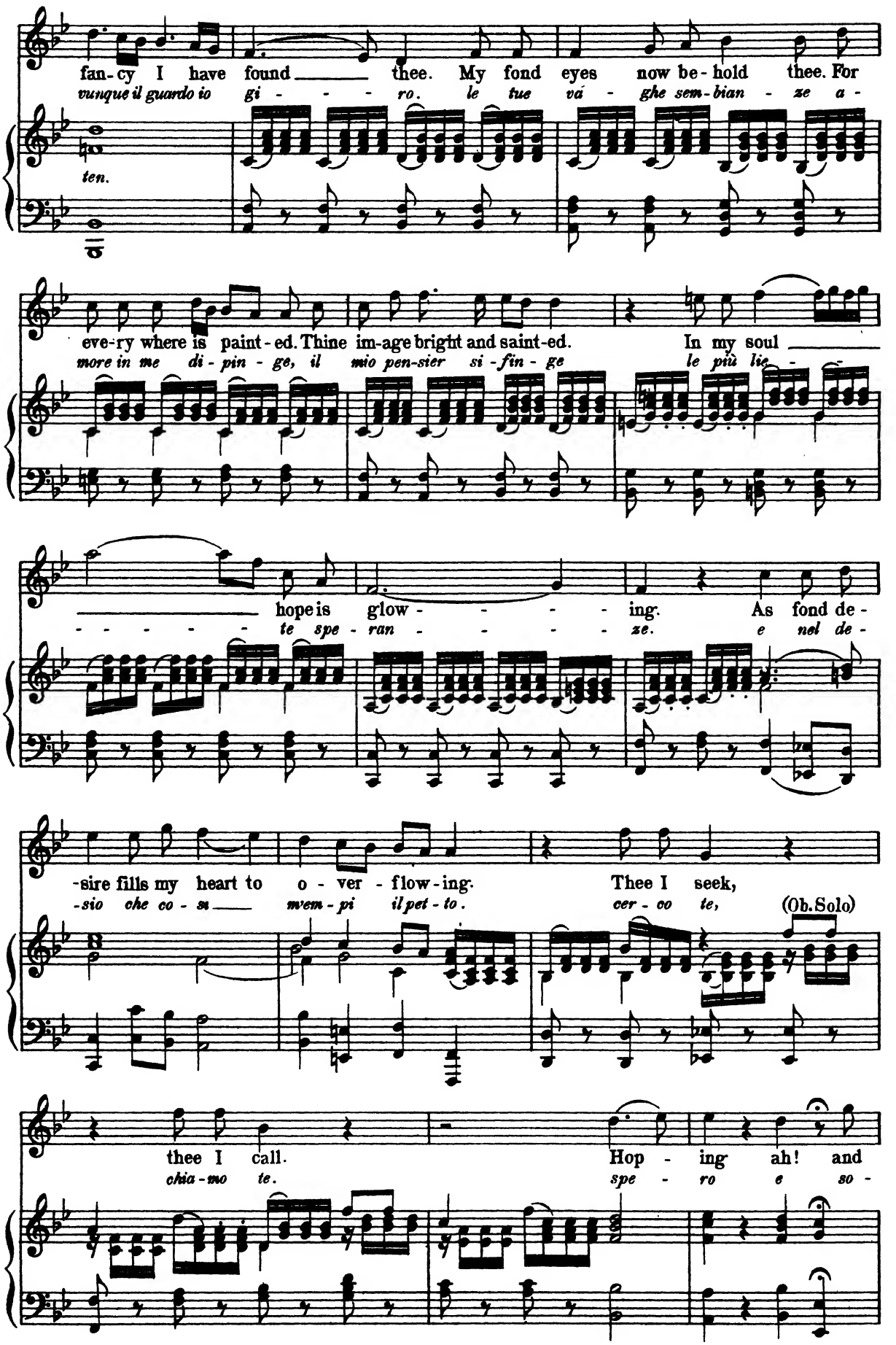

free-ly to love as a sac-ri-fice, Dan-cing and sport-ing thy sweet gra-ces lend!
sherz-zi-no te-co le Gra-zi-e e le sue fiac-co-le v'accenda a-mor!
To thy Par-is, God-dess so beau-te-ous, Grant this fa-vor
Non ne-gar-li, o bel-la Ve-ne-re, il tuo Nu-me, il
p assai
Tutti.
gra-cious-ly! Grant this fa-vor gra-cious-ly! To thy Par-is, God-dess so
tuo fa-vor, il tuo Nu-me, il tuo fa-vor! Non ne-gar-li, o bel-la
f
beau-te-ous, Grant this fa-vor gra-cious-ly! Grant this fa-vor gra-cious-ly!
Ve-ne-re, il tuo Nu-me, il tuo fa-vor, il tuo Nu-me, il tuo fa-vor!
sf
rf rf rf rf

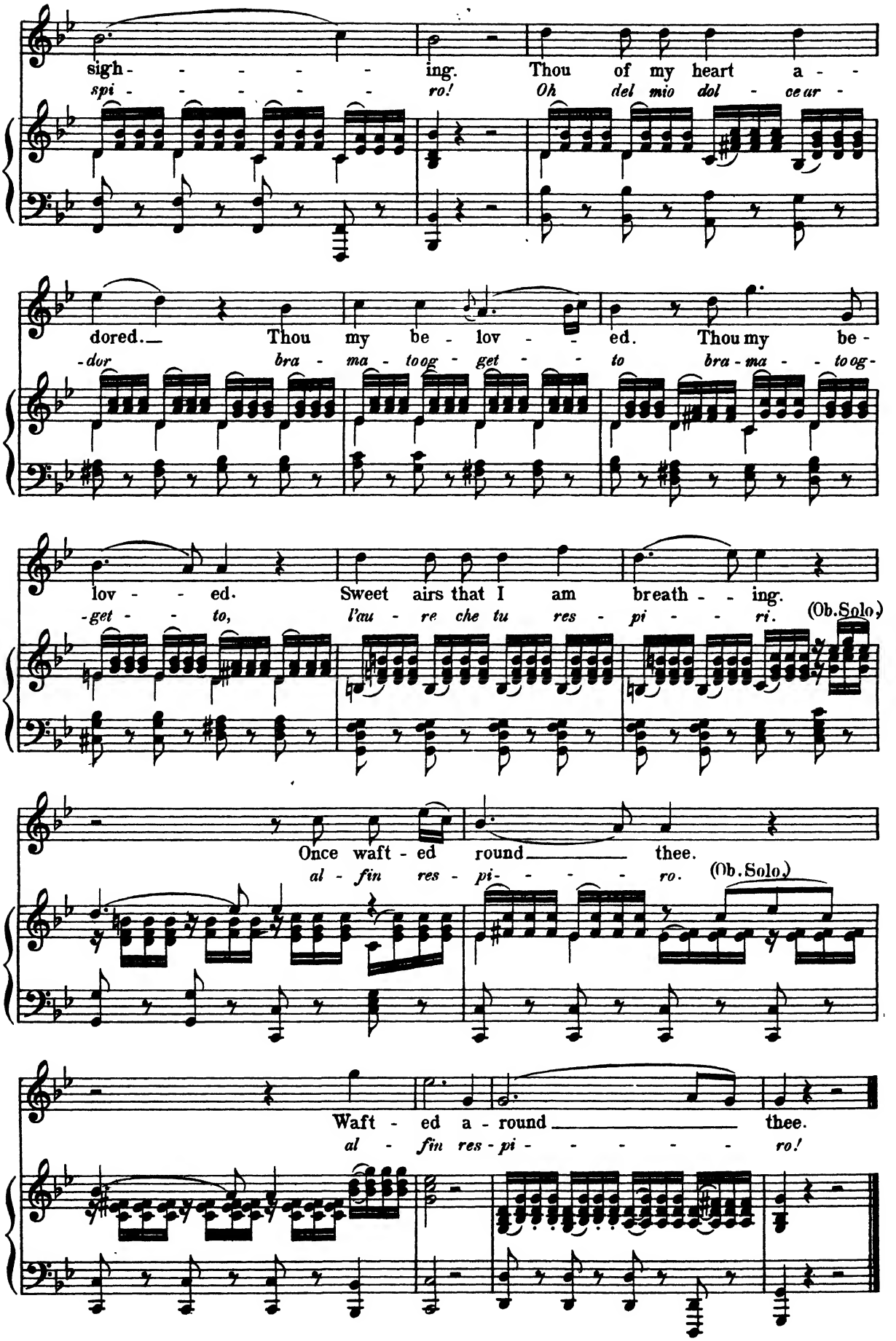
Thou My Adored.

ARIA from PARIS and HELENE.

GLUCK.



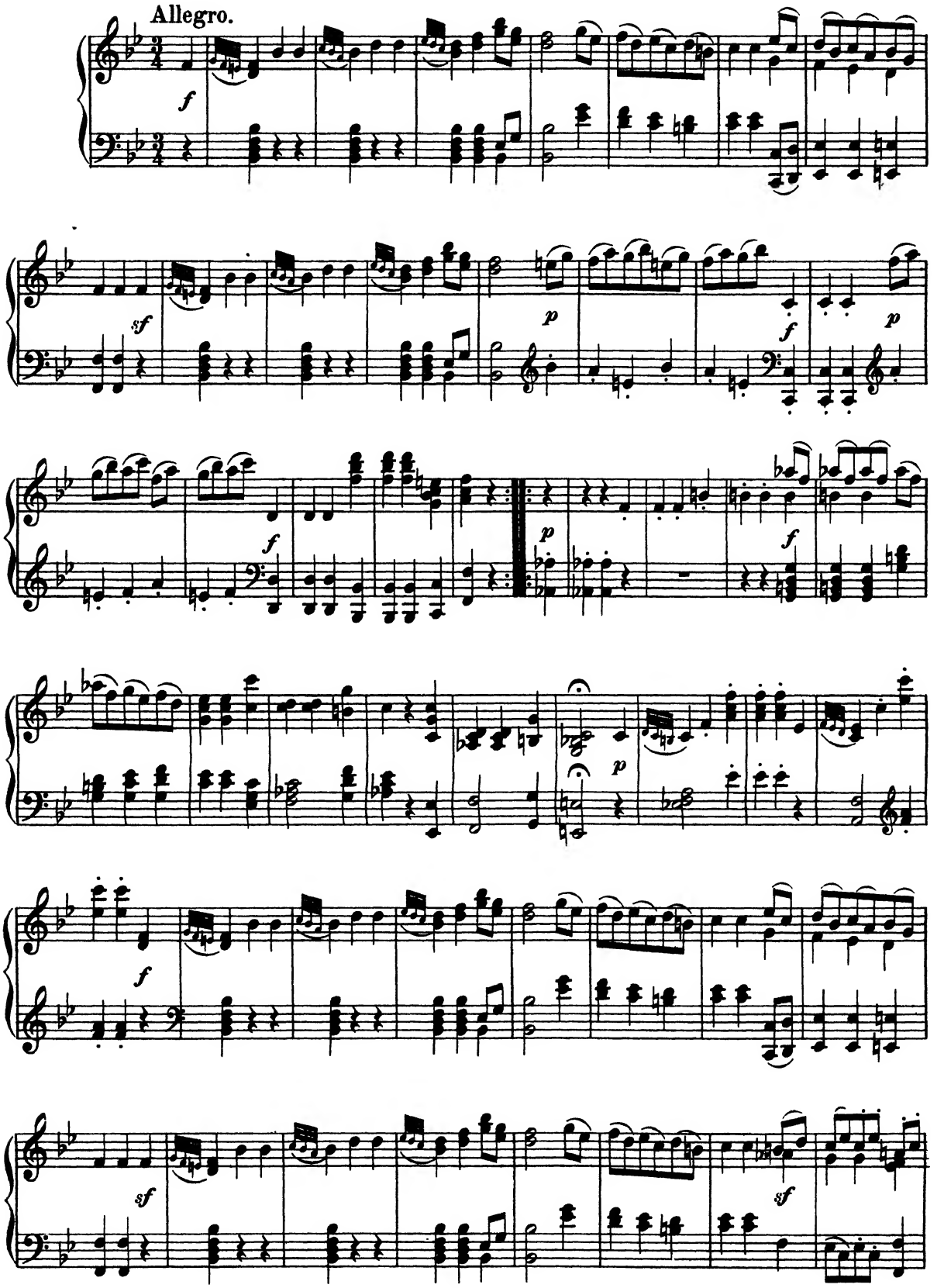

fan-cy I have found thee. My fond eyes now be-hold thee. For
vunque il guardo io gi - - - ro. le tue vá - ghe sem-bian - ze a -
ten.
eve-ry where is paint-ed. Thine im-age bright and saint-ed. In my soul
more in me di-pin-ge, il mio pen-sier si-fin-ge le più lie -
hope is glow - - - - ing. As fond de-
te spe-ran - - - - ze. e nel de-
-sire fills my heart to o - ver - flow-ing. Thee I seek,
-sio che co - si mem-pi il pet-to. cer - co te, (Ob. Solo)
thee I call. Hop - ing ah! and
chia-mo te. spe - ro e so -

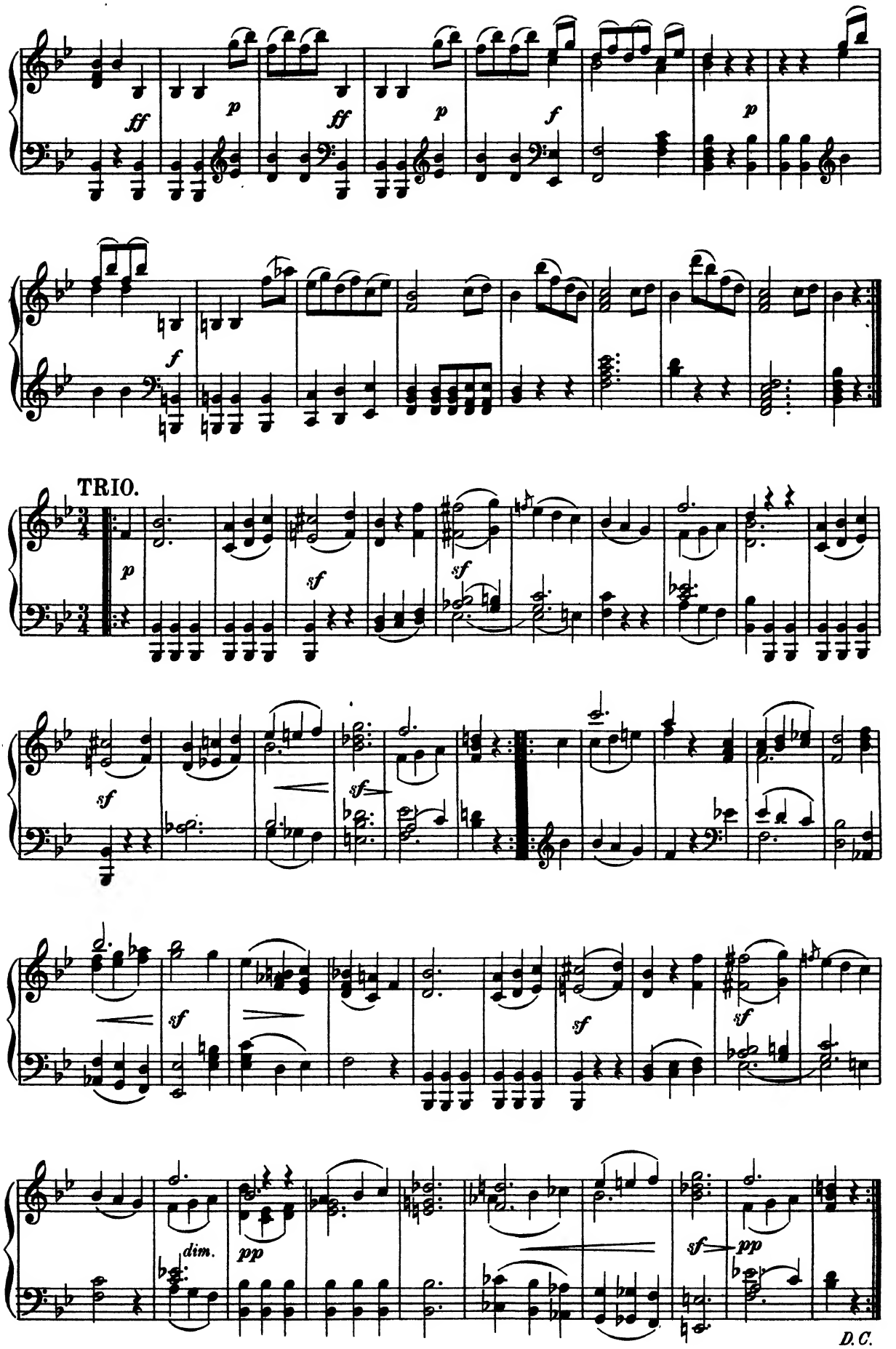

sigh - - - - - - ing. Thou of my heart a - -
spi - - - - - - ro! Oh del mio dol - ce ur -
dored. Thou my be - lov - - ed. Thou my be -
-dor bra - ma - toog - get - - to bra - ma - - toog -
lov - - ed. Sweet airs that I am breath - - ing.
-get - - to, l'au - re che tu res - pi - - ri.
(Ob. Solo.)
Once waft - ed round thee.
al - fin res - pi - - - - ro.
(Ob. Solo.)
Waft - ed a - round thee.
al - fin res - pi - - - - - - ro!

Minuet

SYMPHONY in B♭ No. 12.

J. HAYDN.



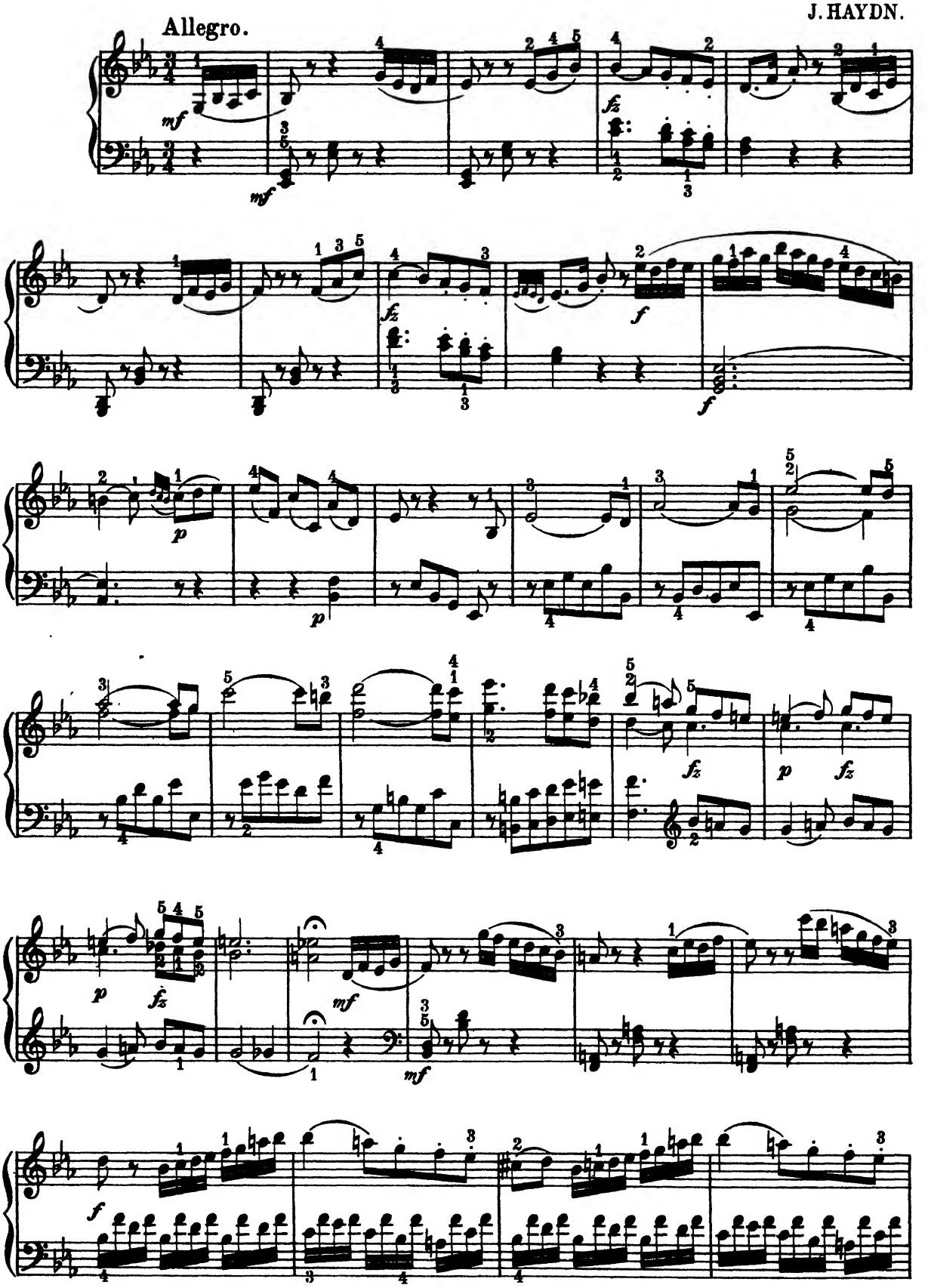

ff
p
ff
p
f
p
f
TRIO.
p
sf
sf
sf
sf
sf
sf
dim.
pp
sf
pp
D.C.

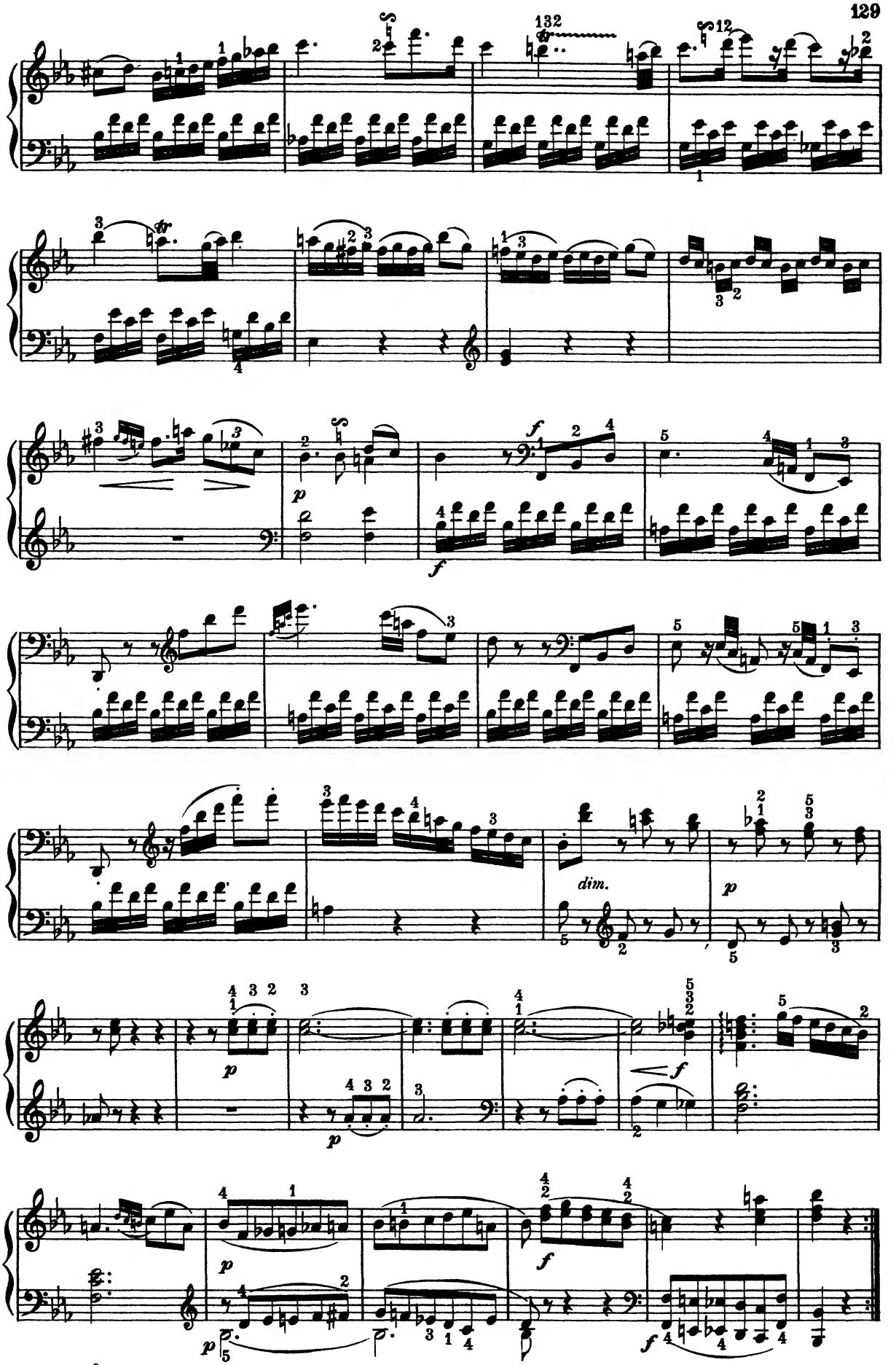
Rondo

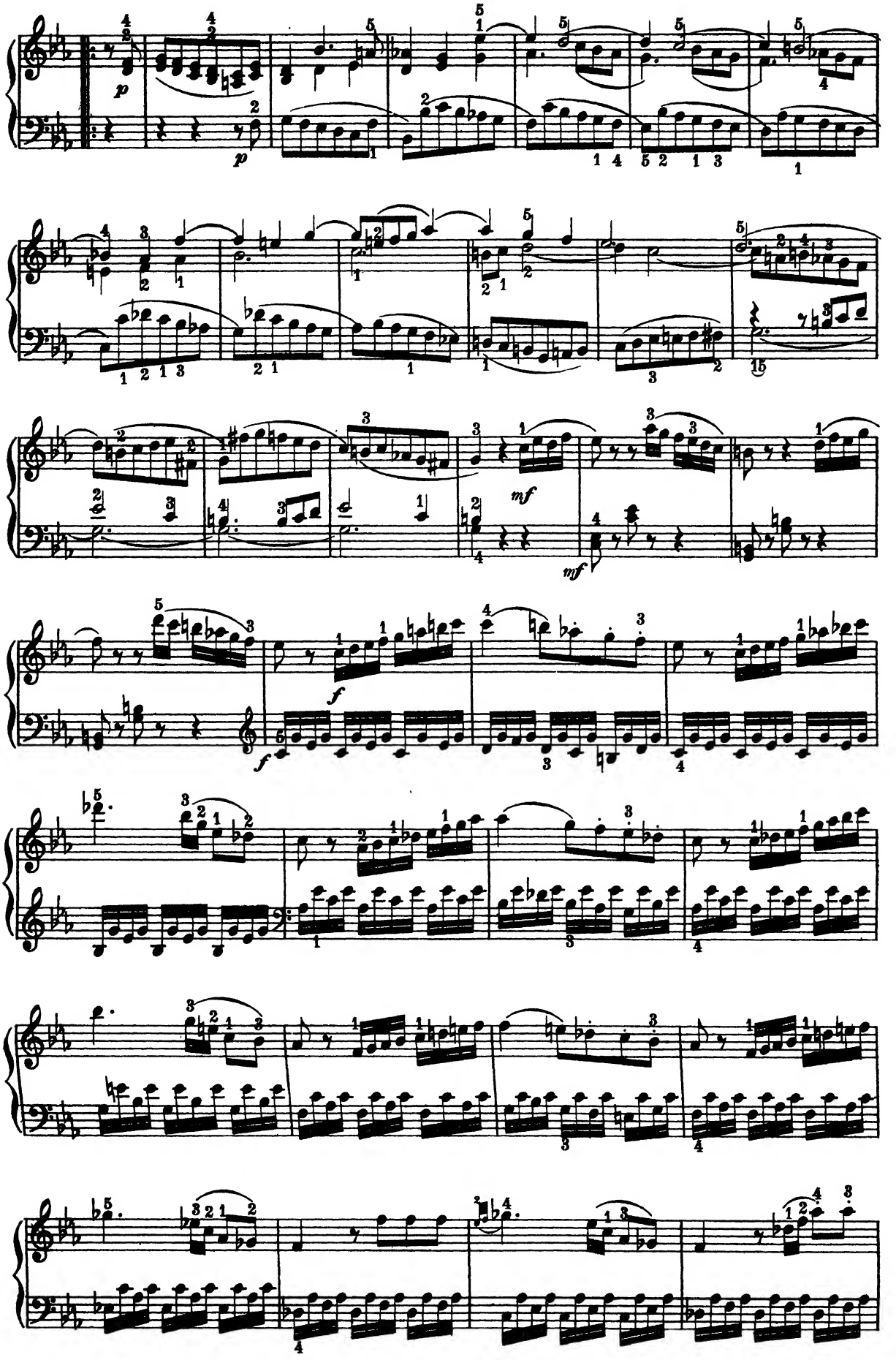
from

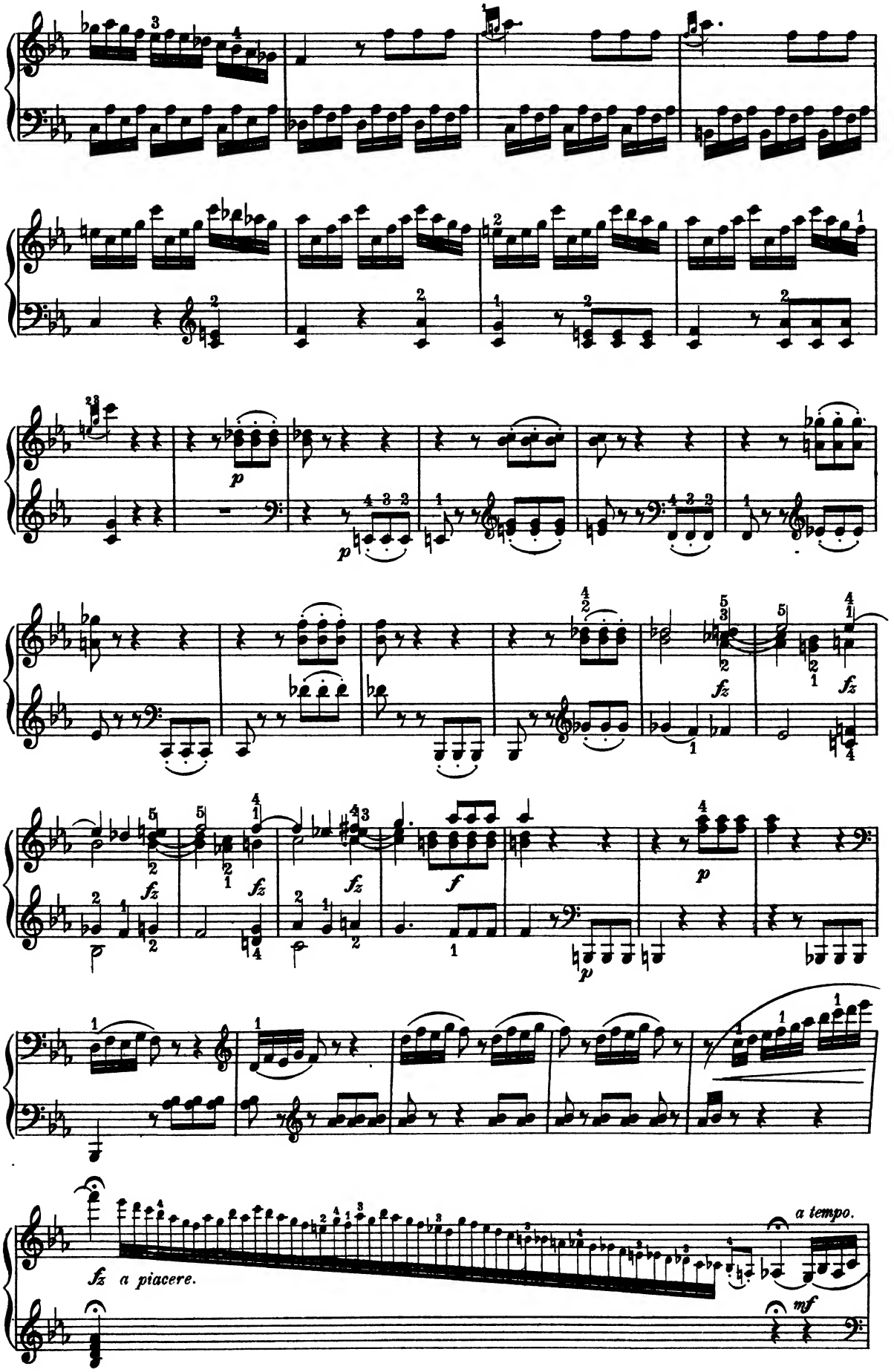
SONATA Nº 3. in E♭

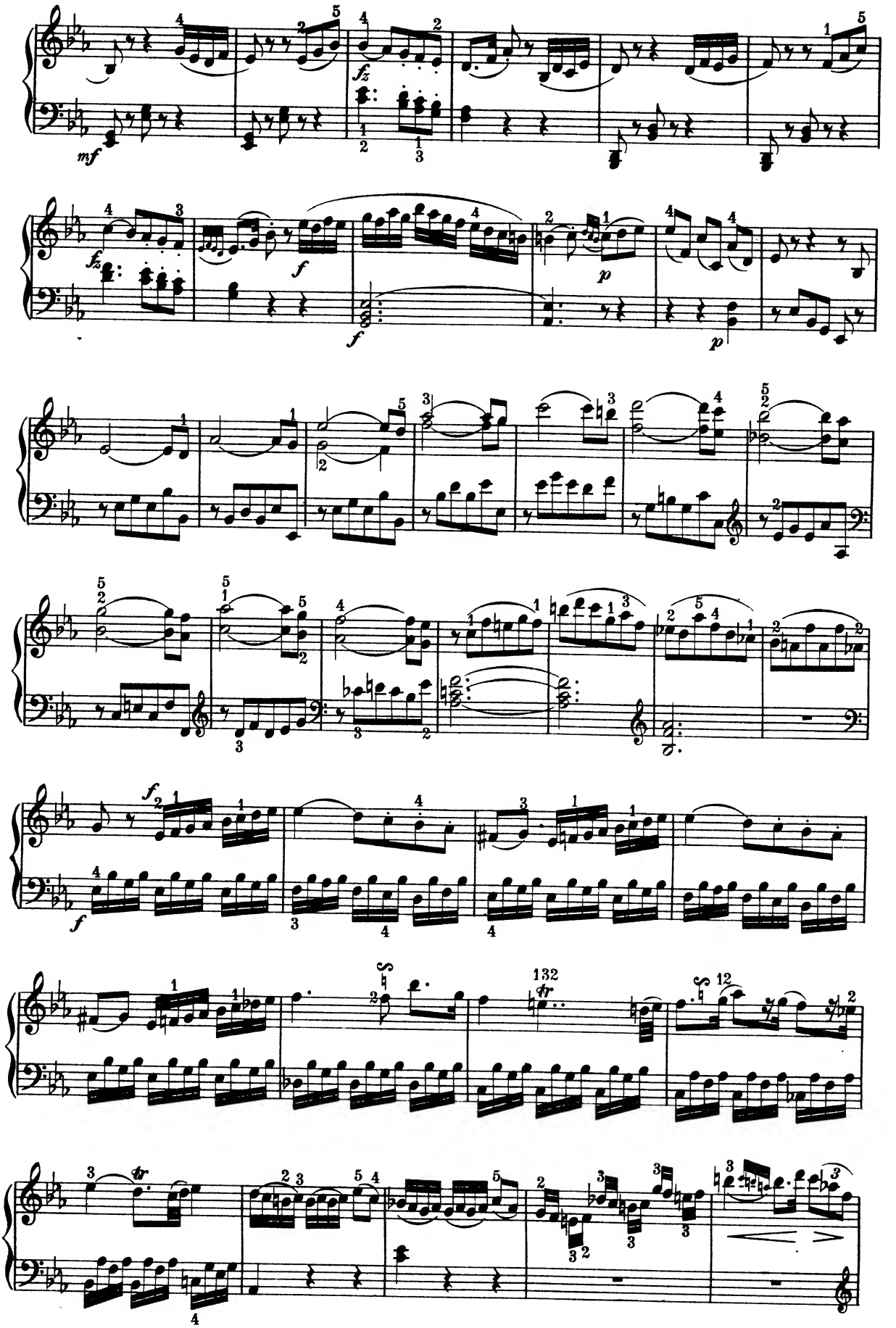
J. HAYDN.

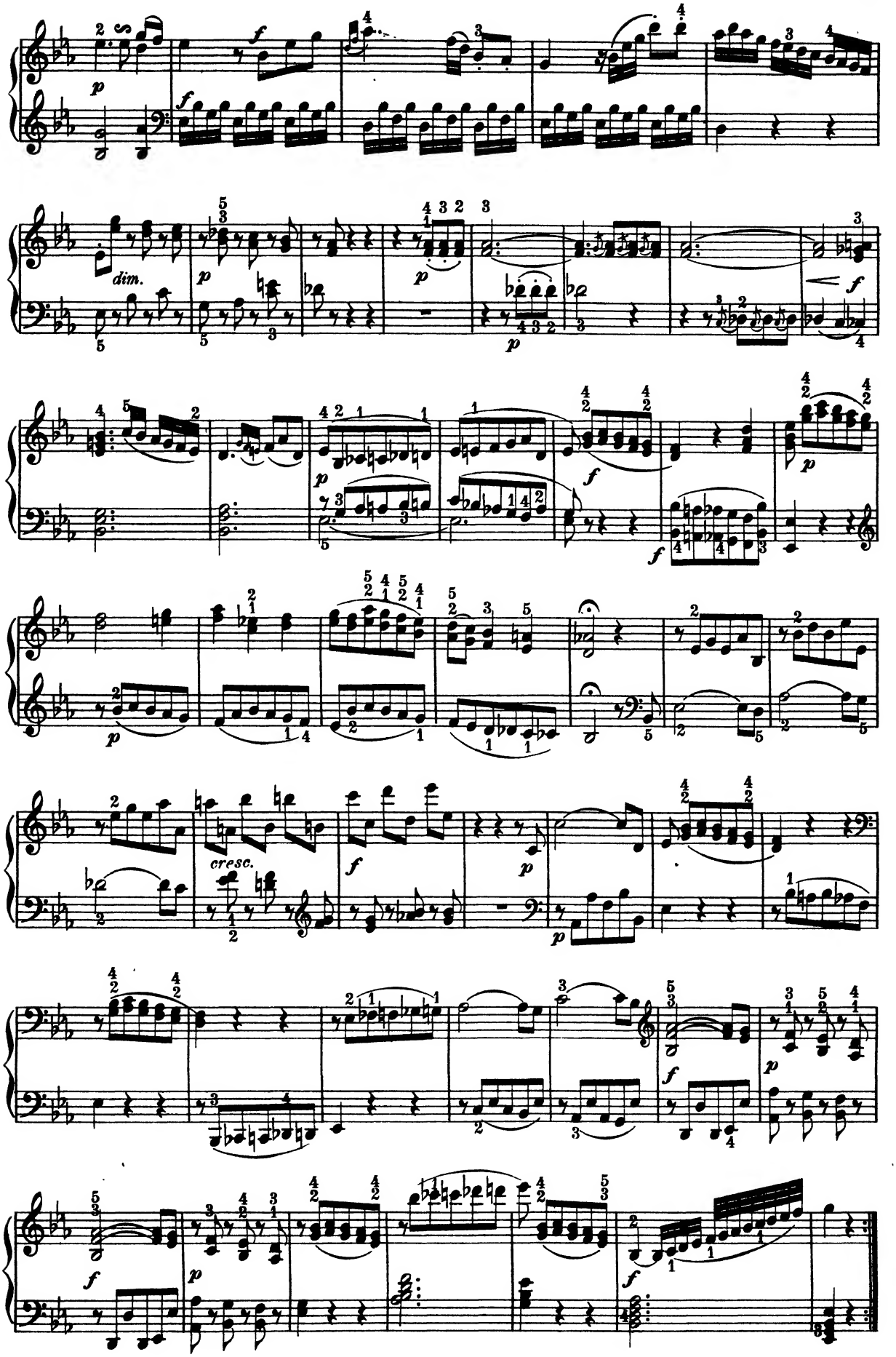



132
dim.


p
p
mf
mf
f
f


p
p
fz
fz
fz
f
p
p
fz a piacere.
a tempo.
mf



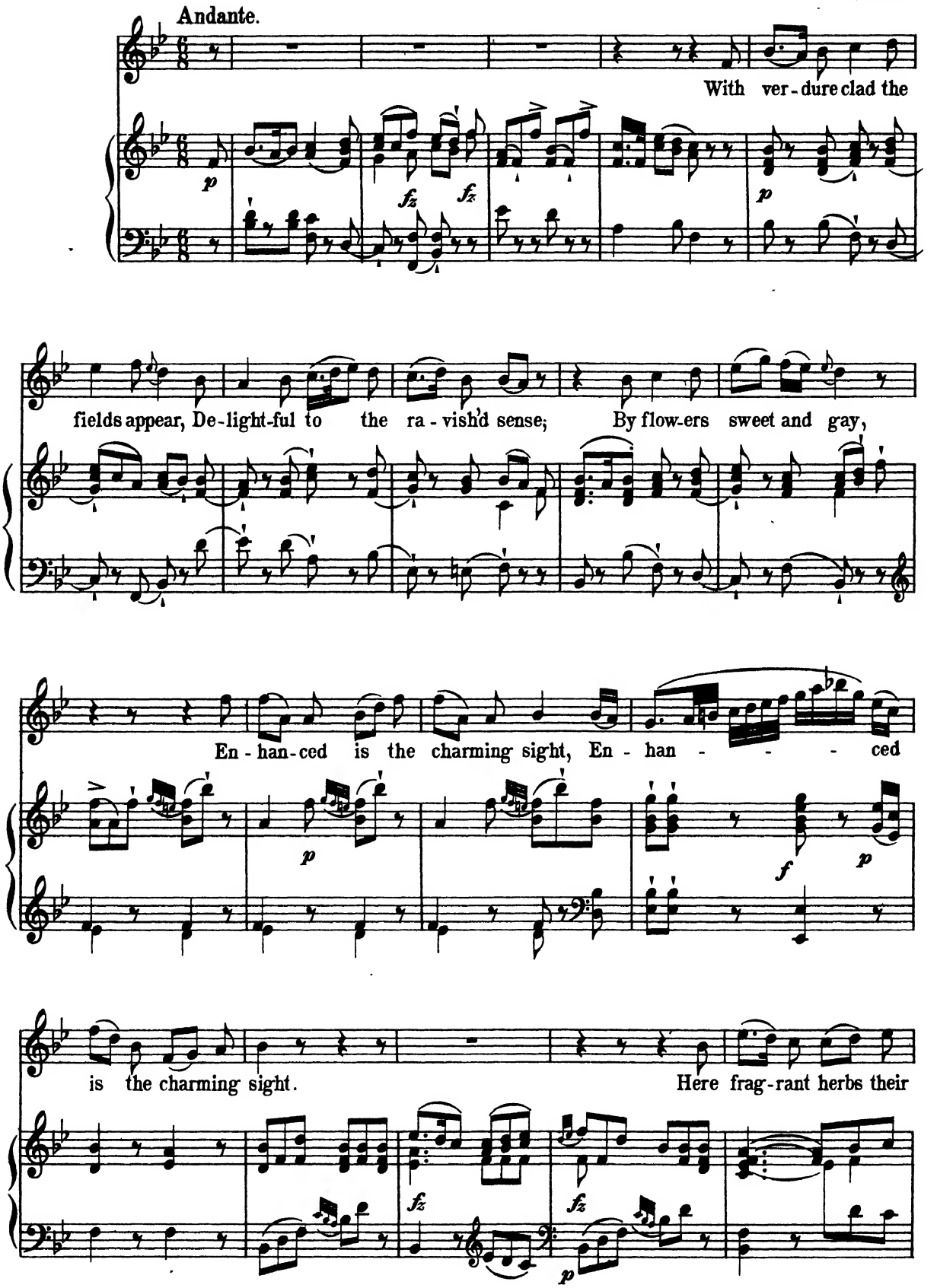

dim.
cresc.

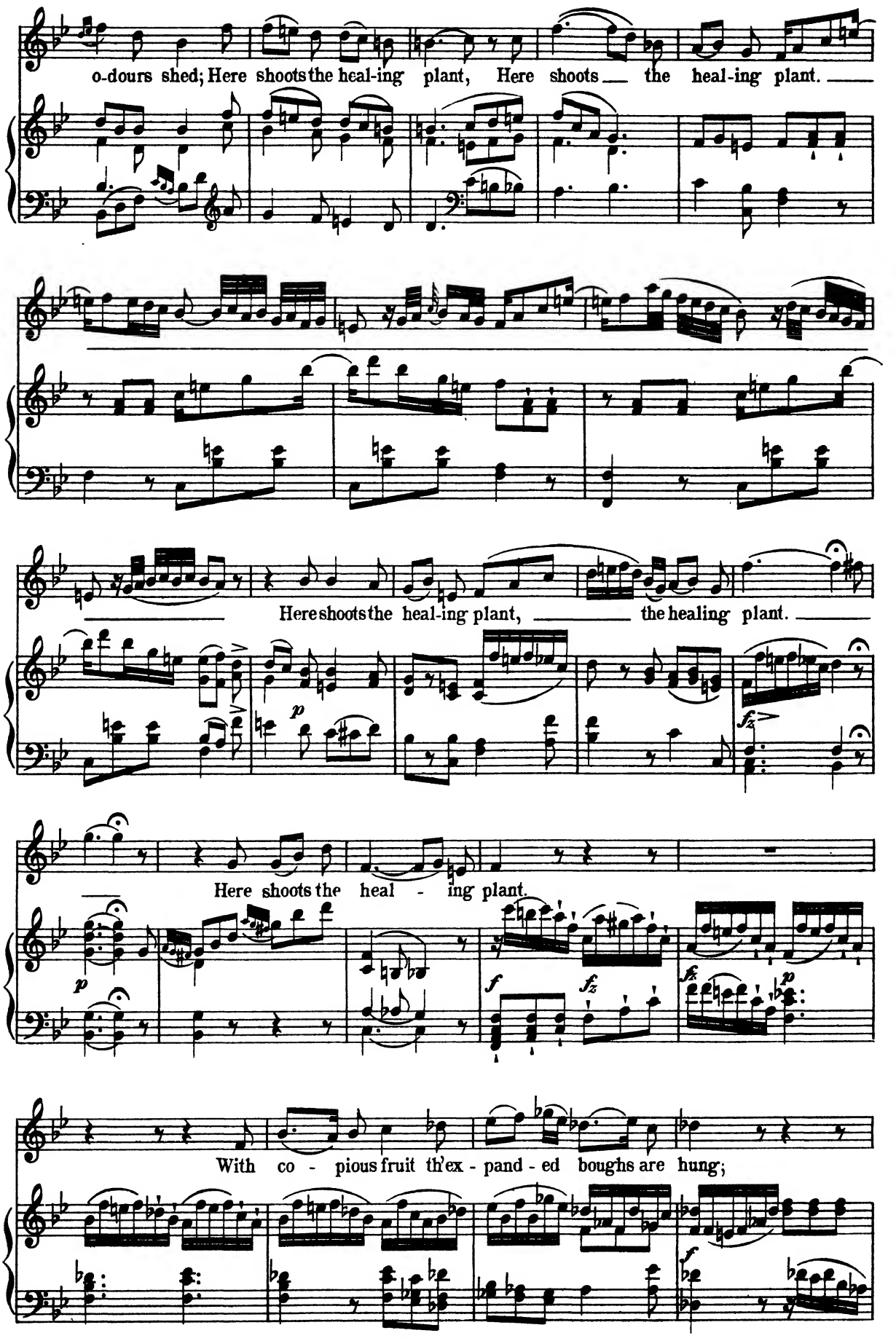
With Verdure Clad.

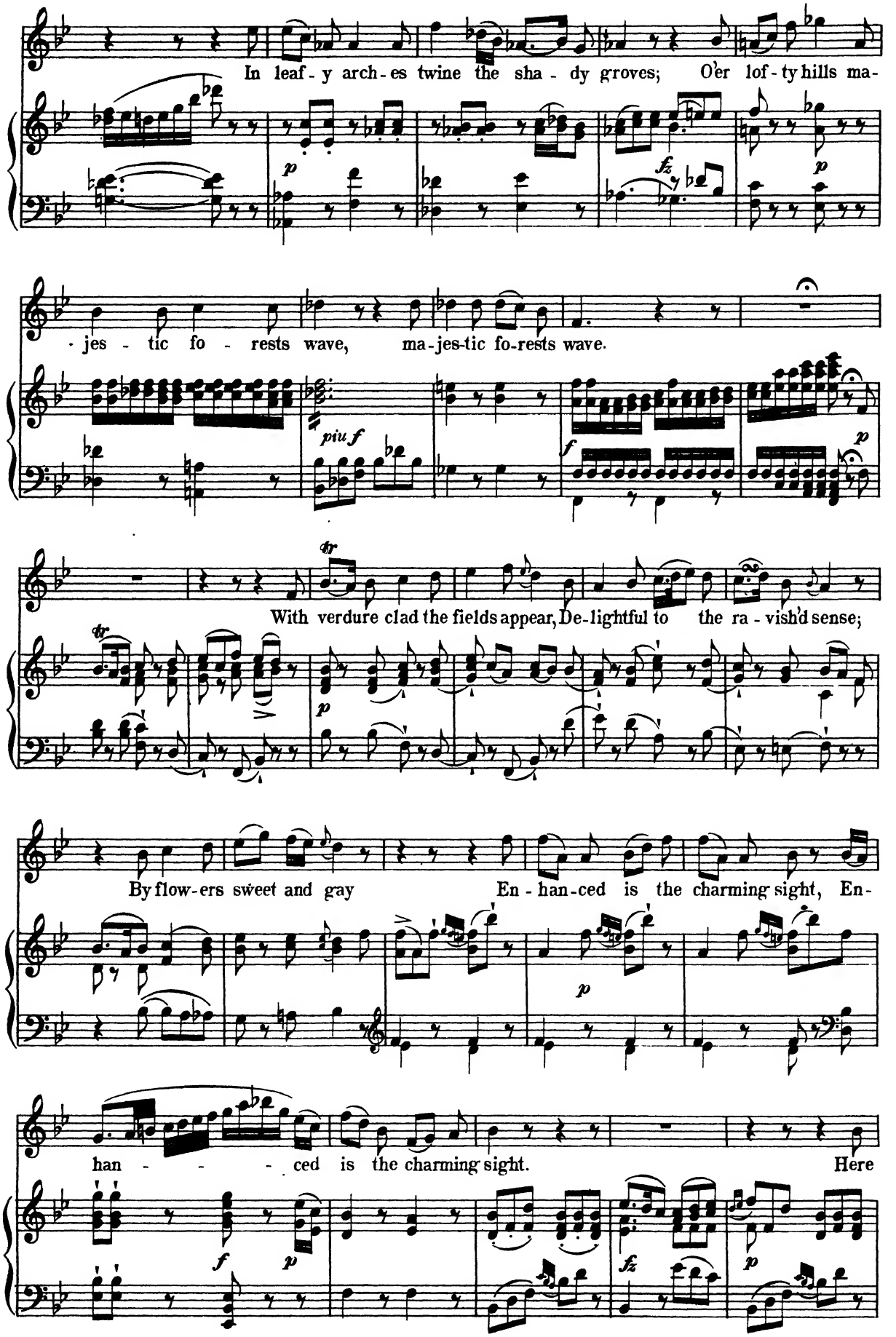
SOPRANO SOLO.

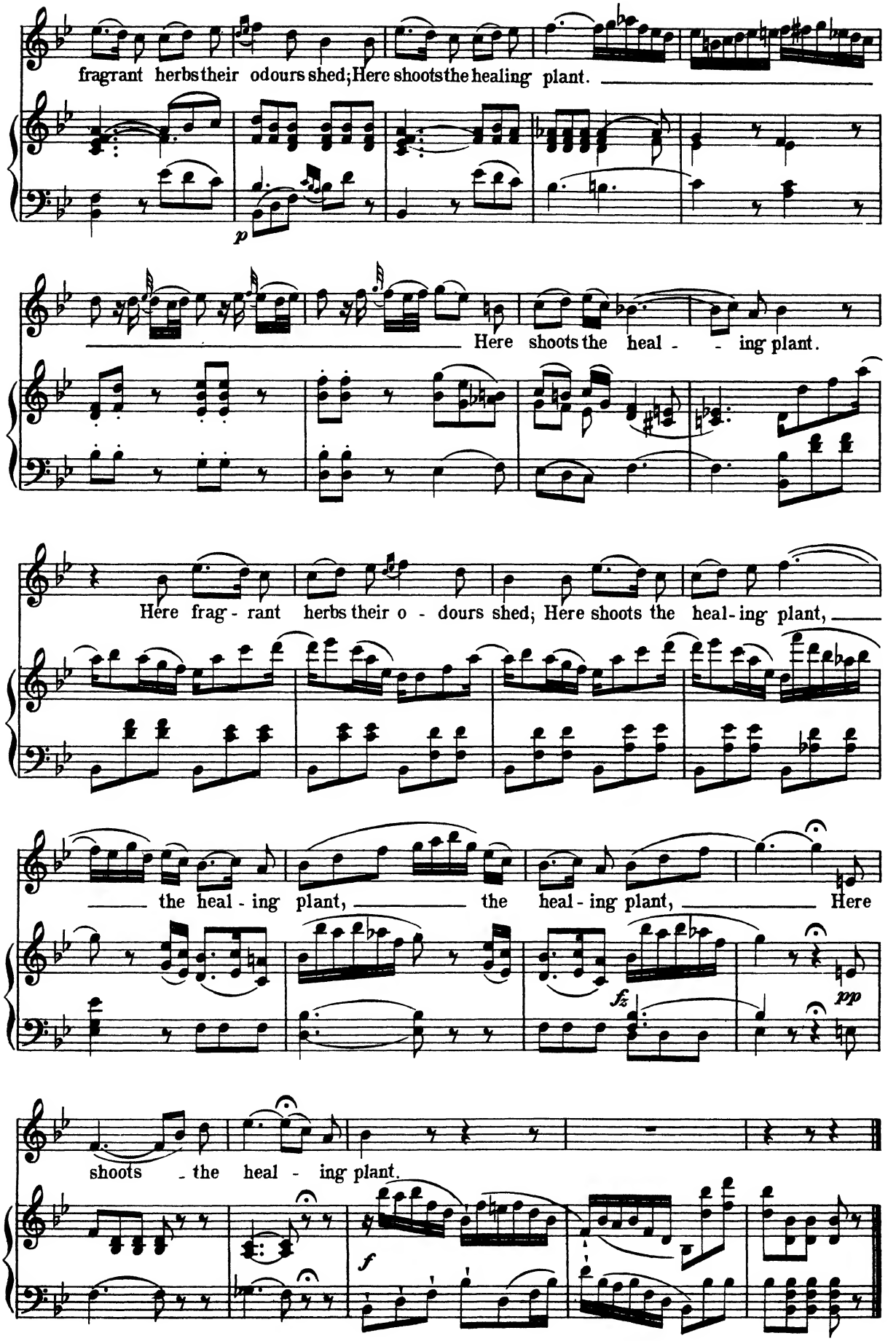
from the "Creation" Oratorio.

J. HAYDN.




o-dours shed; Here shoots the heal-ing plant, Here shoots the heal-ing plant.
Here shoots the heal-ing plant, the healing plant.
Here shoots the heal - ing plant.
With co - pious fruit th'ex - pand - ed boughs are hung;


In leaf - y arch - es twine the sha - dy groves; O'er lof - ty hills ma-
- jes - tic fo - rests wave, ma - jes-tic fo-rests wave.
With verdure clad the fields appear, De-lightful to the ra - vish'd sense;
By flow-ers sweet and gay En - han-ced is the charming sight, En-
han - - - ced is the charming sight. Here

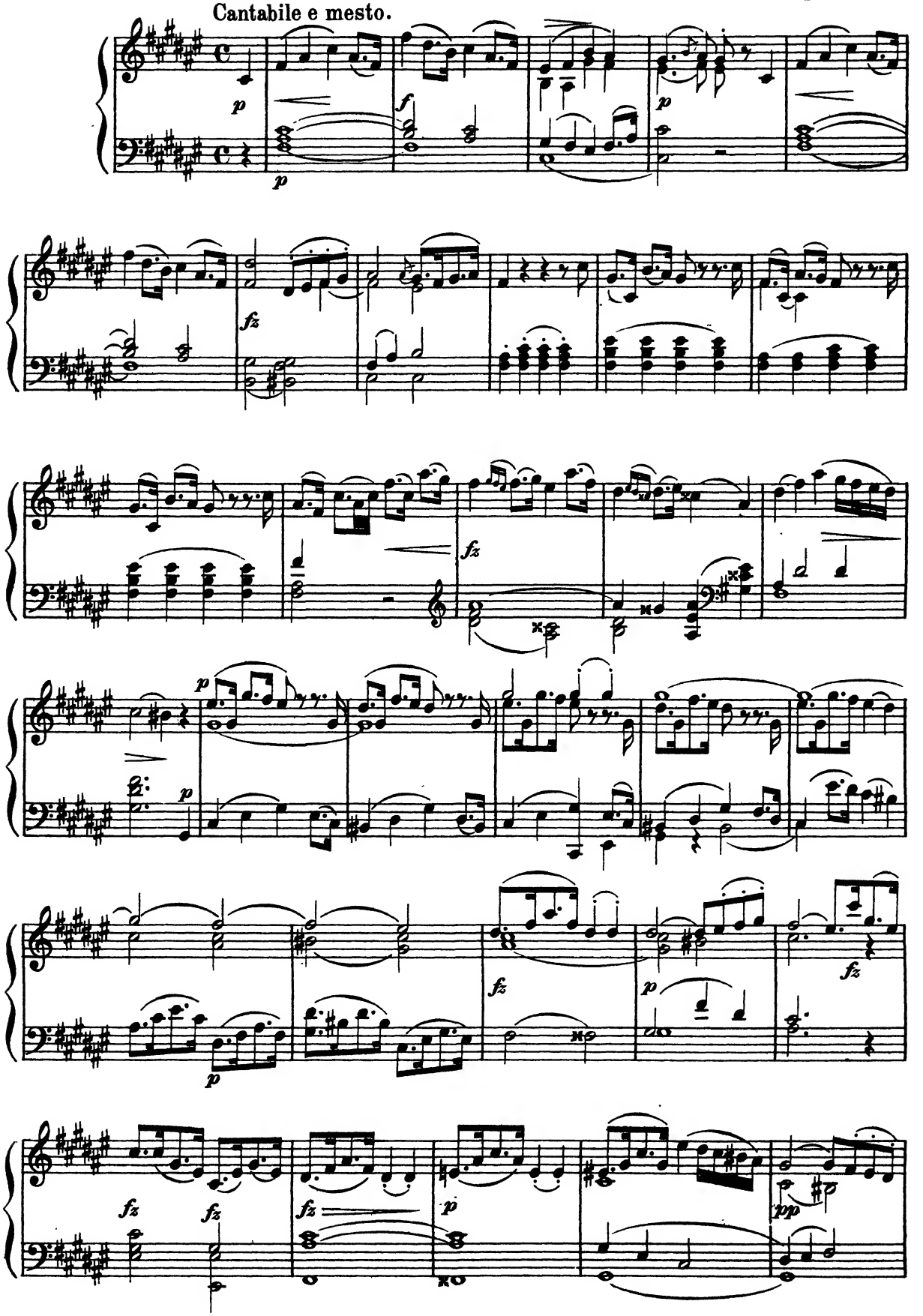

fragrant herbs their odours shed; Here shoots the healing plant.
p
Here shoots the heal - - ing plant.
Here frag - rant herbs their o - dours shed; Here shoots the heal-ing plant,
the heal - ing plant, the heal - ing plant, Here
fz
pp
shoots - the heal - ing plant.
f

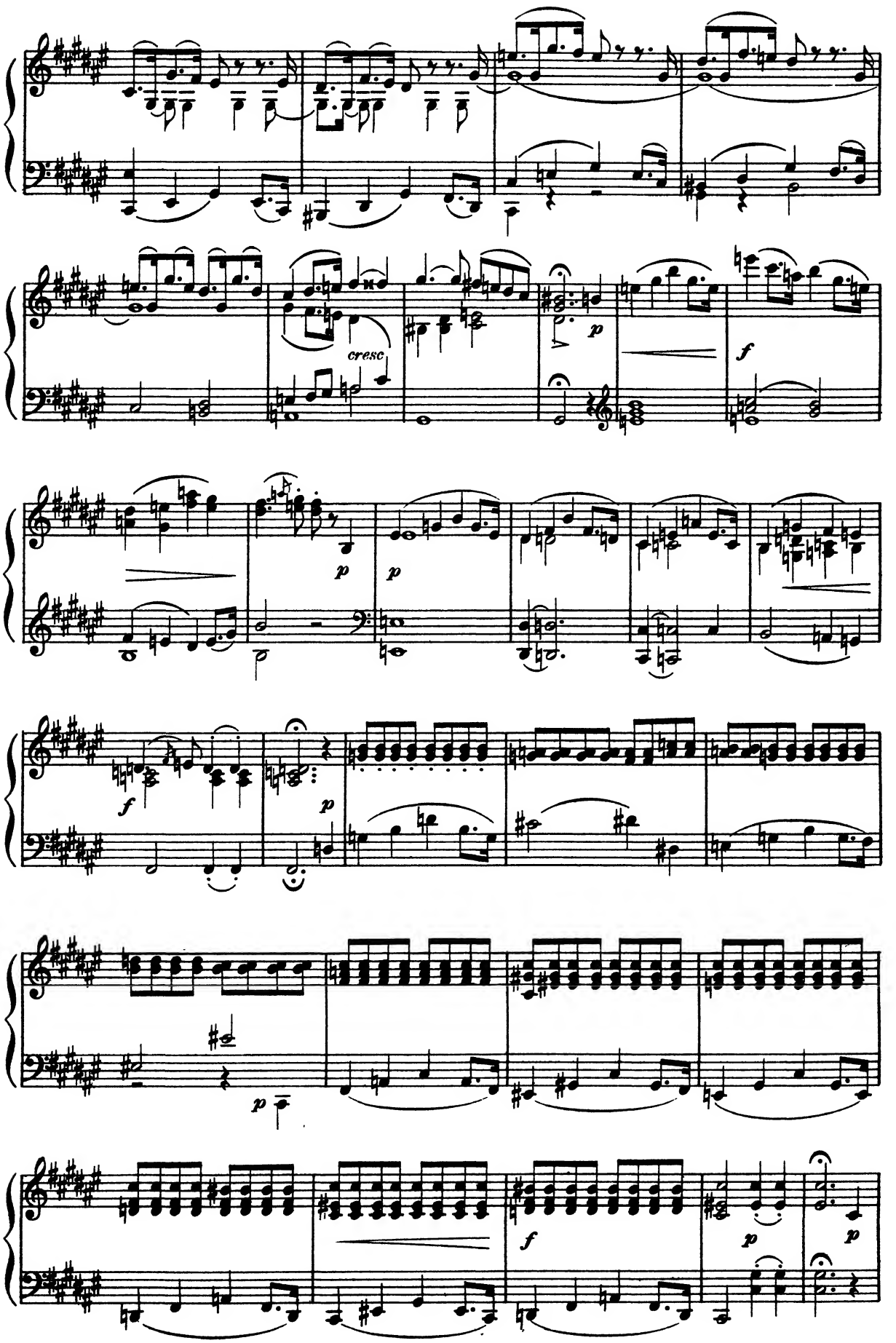
Cantabile e Mesto.

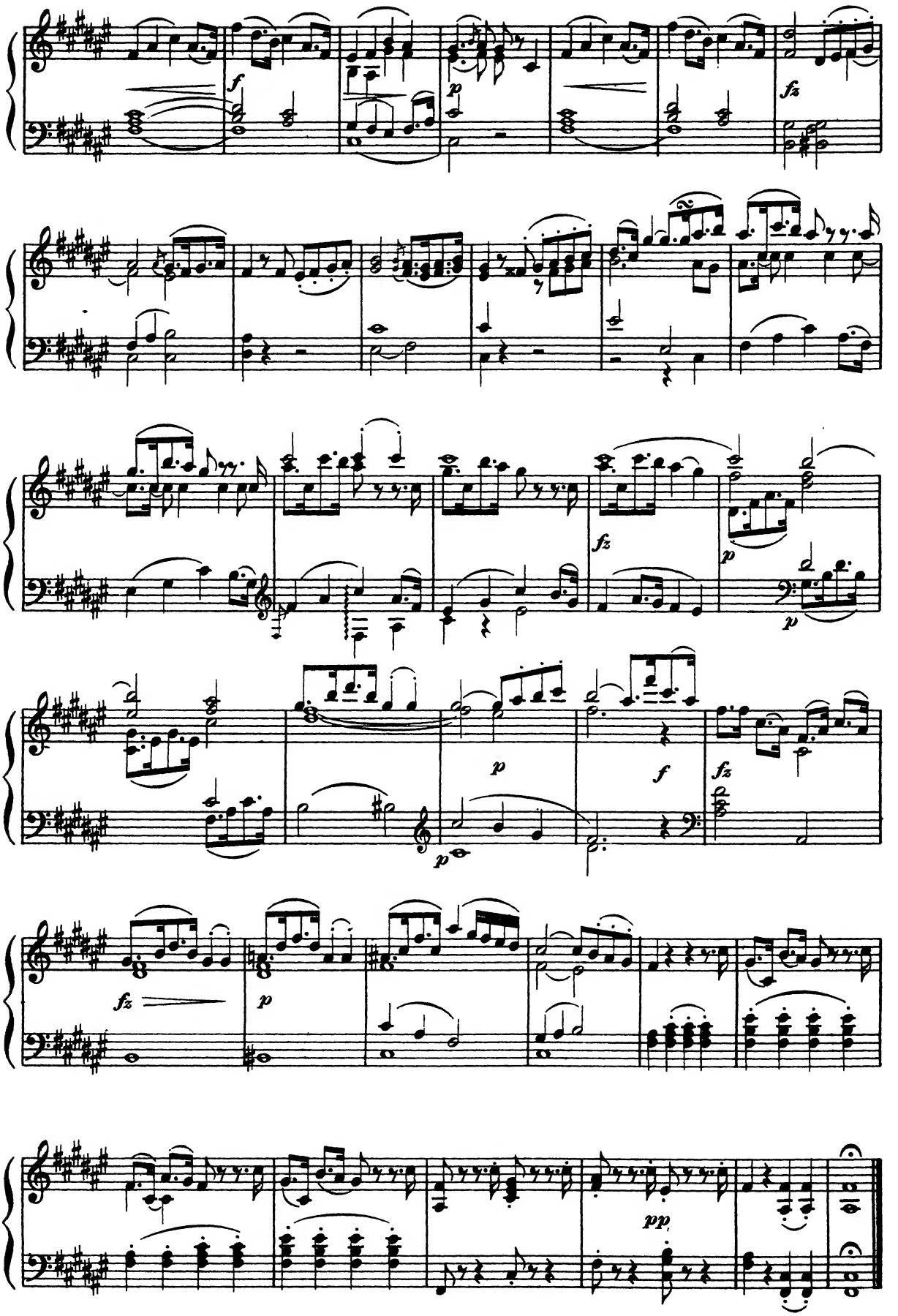
from

STRING QUARTET in F♯ MAJOR.

J. HAYDN. Op.76 Nº 5.




cresc
p
f
p
p
f
p
p
f
p
p

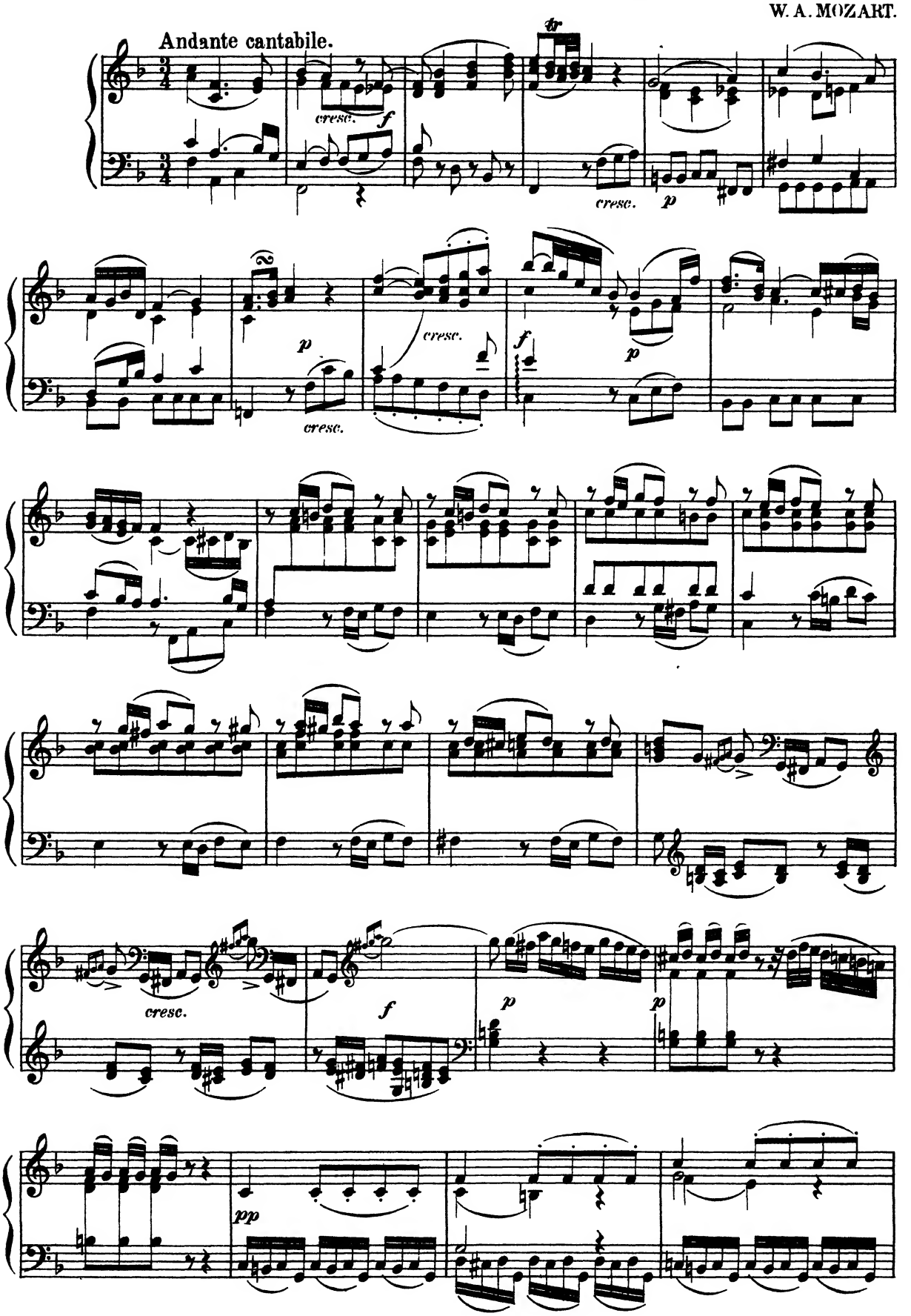

f
p
fz
fz
p
p
p
f
fz
fz
p
pp

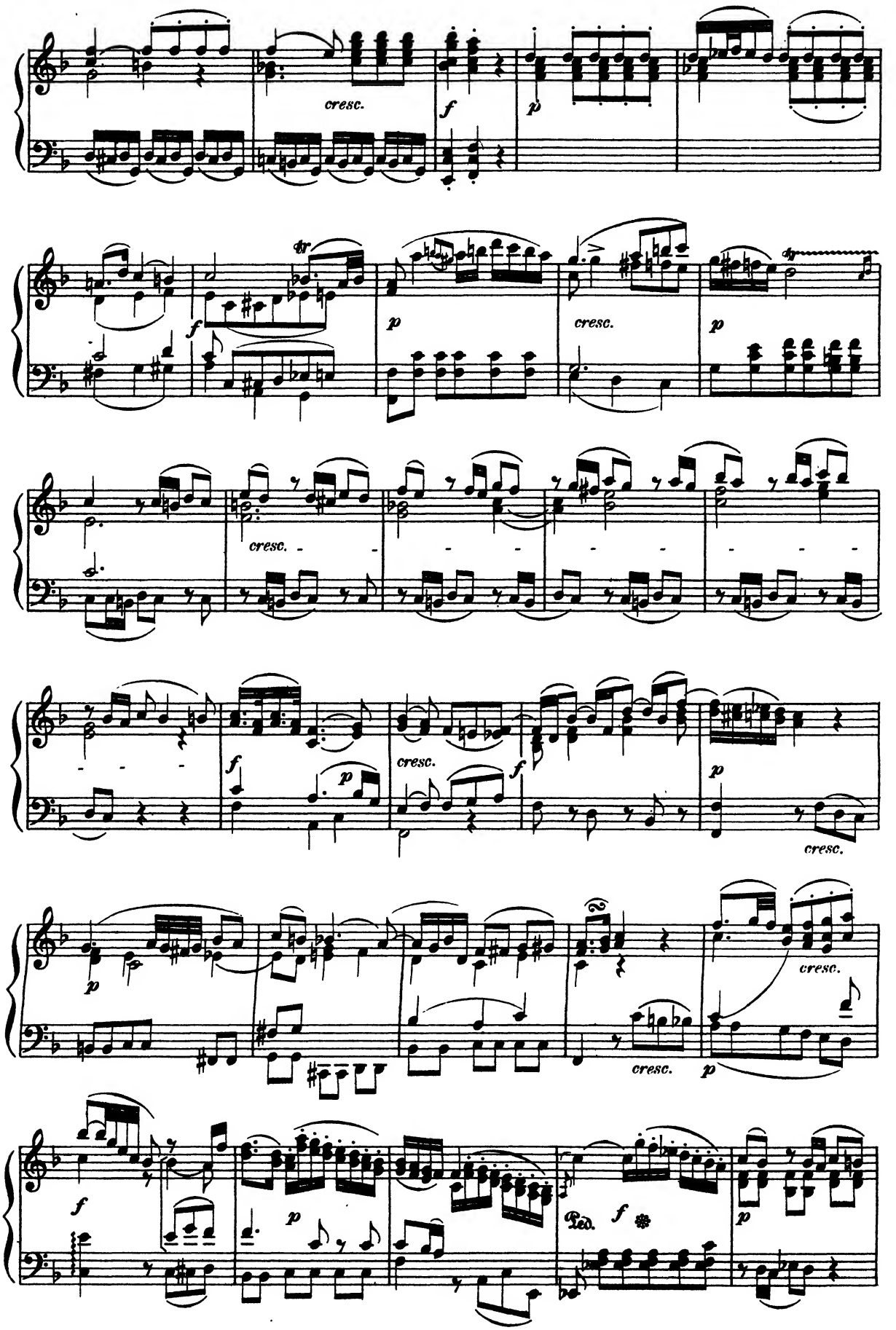
Andante

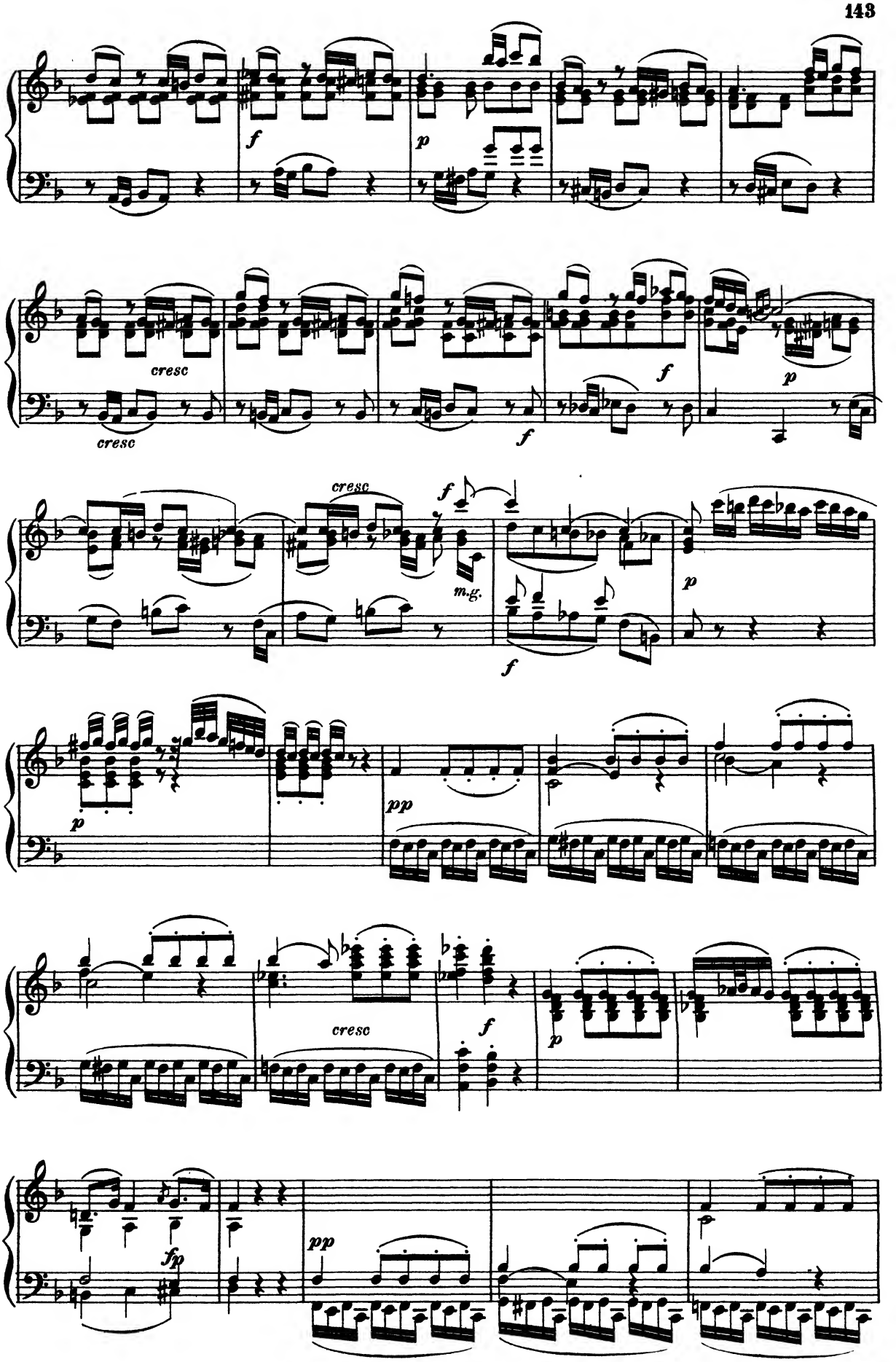
from

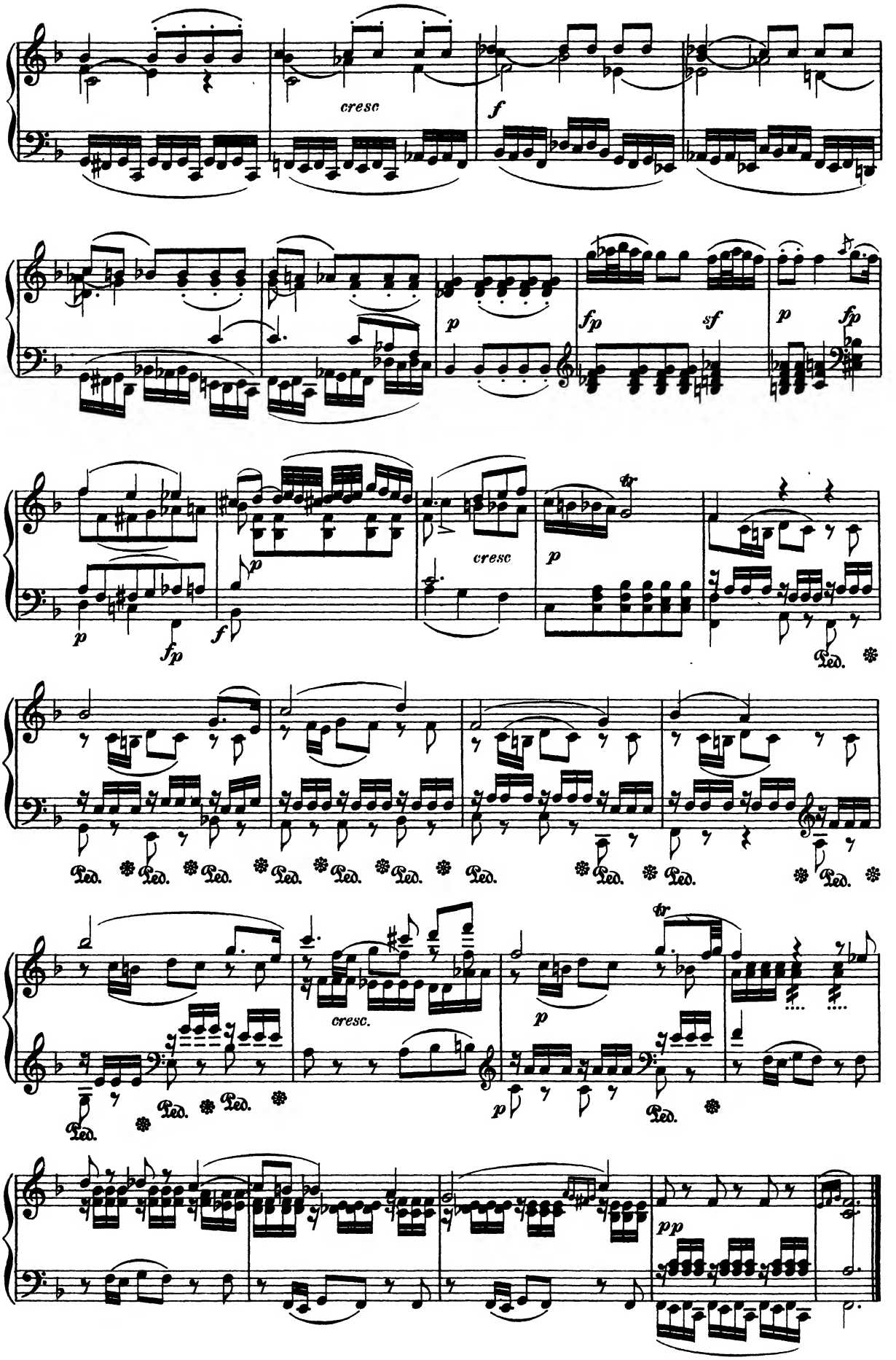
STRING QUARTET in C MAJOR №6.

W. A. MOZART.




cresc.
f
p
tr
f
p
cresc.
p
cresc.
f
p
cresc.
f
p
cresc.
p
cresc.
cresc.
p
f
p
Ped.
f
p

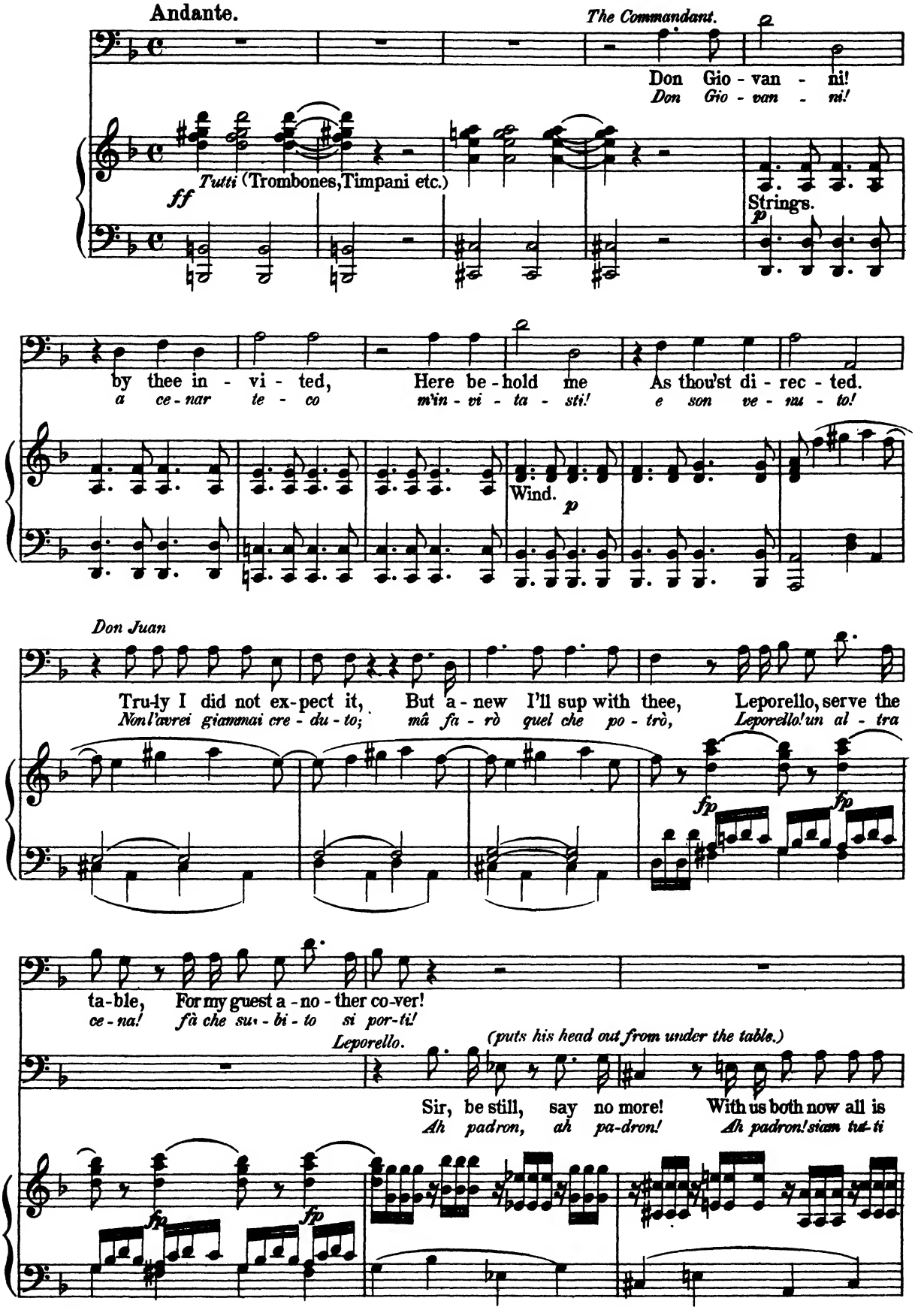

f
p
cresc
cresc
f
f
p
cresc
f
m.g.
f
p
p
pp
cresc
f
p
fp
pp

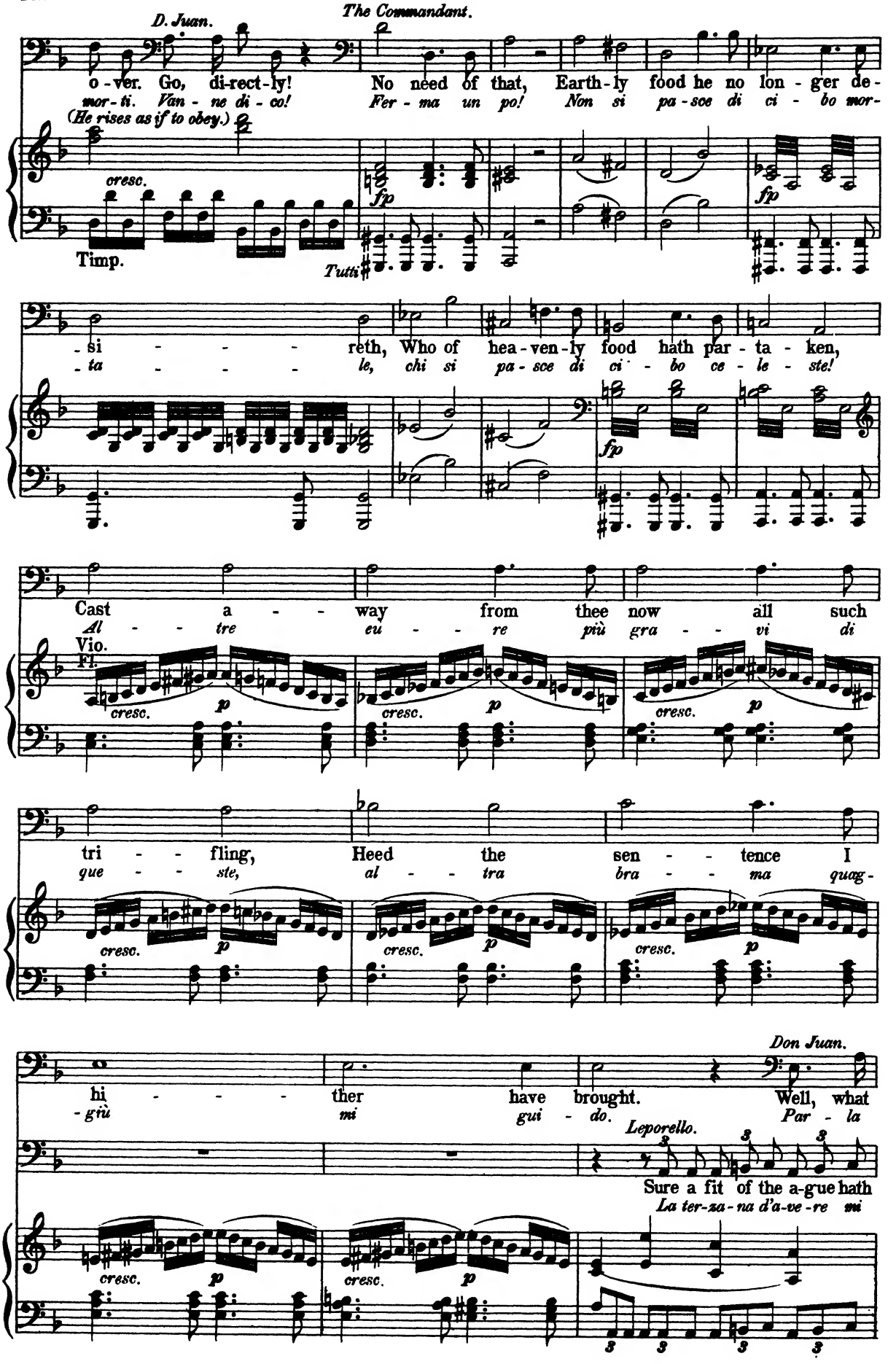

cresc
f
p
fp
sf
p
fp
p
fp
f
cresc
p
tr
Ped.
cresc.
p
tr
pp

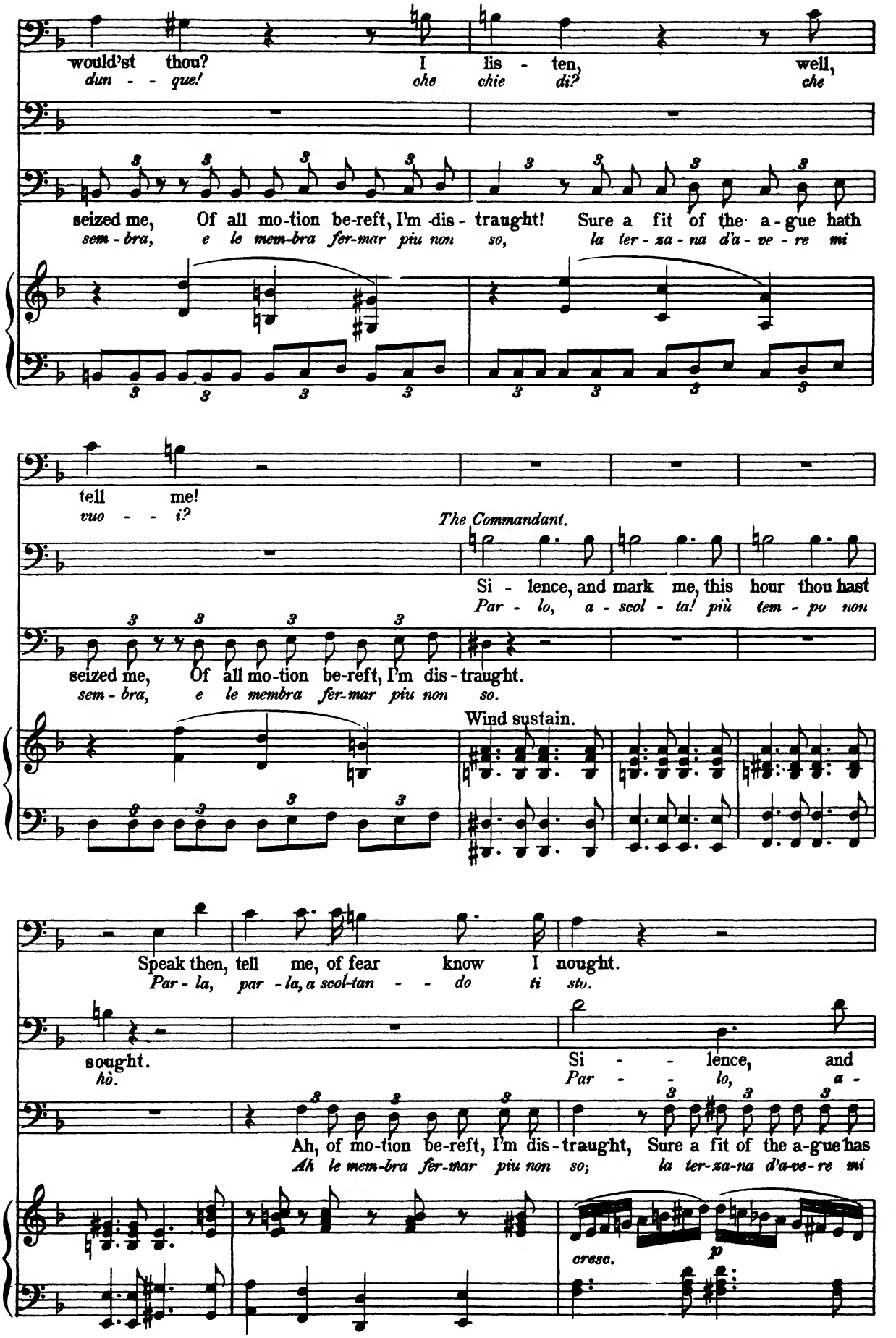
Scene from Don Juan.

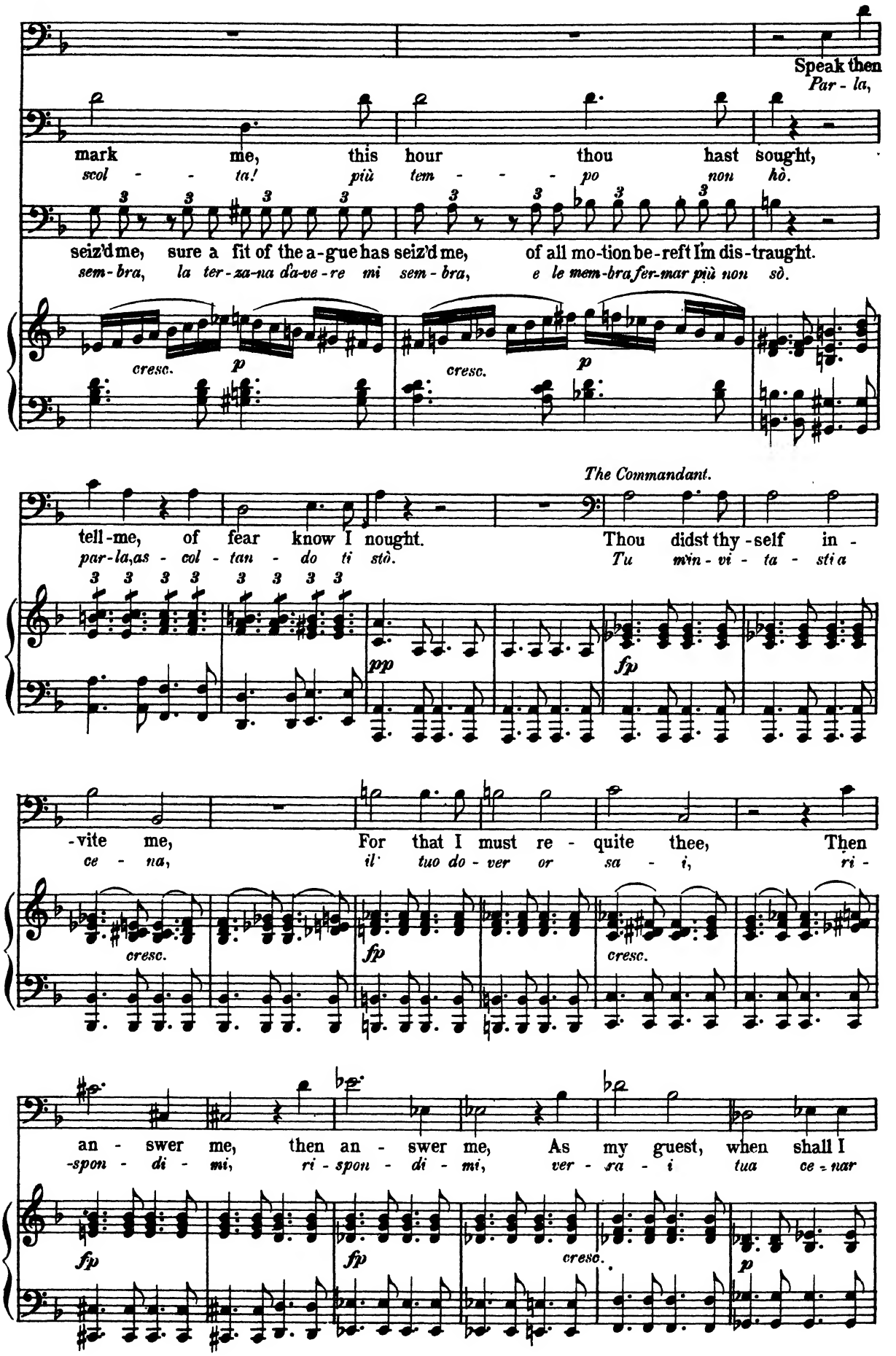
ACT II.

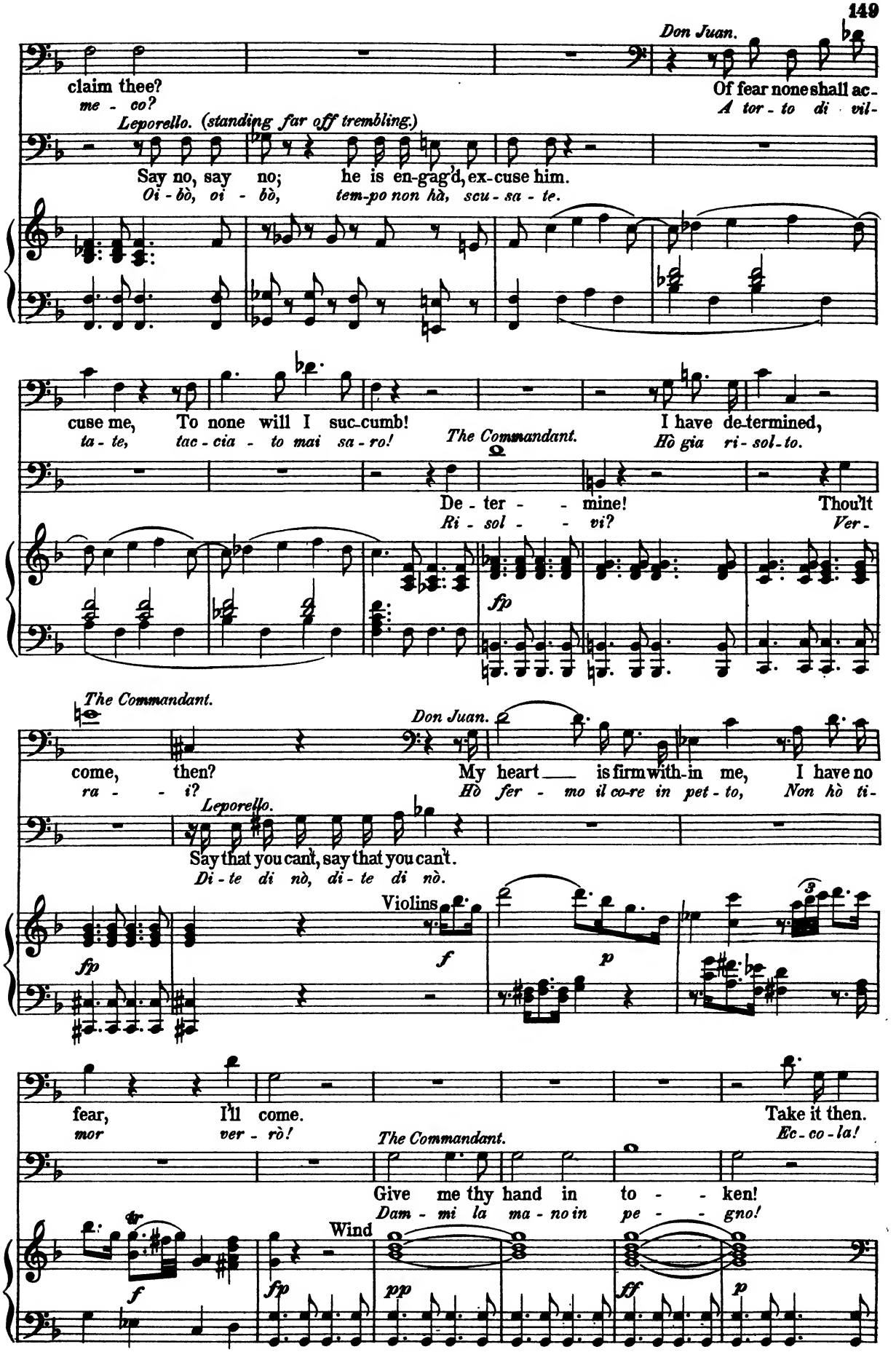
MOZART.




D. Juan.
The Commandant.
o - ver. Go, di-rect-ly!
No need of that, Earth-ly food he no lon - ger de-
mor-ti. Van - ne di - co!
Fer - ma un po!
Non si pa - sce di ci - bo mor-
(He rises as if to obey.)
cresc.
fp
Timp.
Tutti
si - - - - reth, Who of hea-ven-ly food hath par - ta - ken,
- ta - - - - le, chi si pa - sce di ci - bo ce - le - ste!
Cast a - way from thee now all such
Al - - tre eu - re più gra - vi di
Vio.
Fl.
tri - fling, Heed the sen - tence I
que - ste, al - tra bra - ma quag-
Don Juan.
hi - - - ther have brought. Well, what
-giù mi gui - do. Par - la
Leporello.
Sure a fit of the a-gue hath
La ter-za-na d'a-ve-re mi


would'st thou? I lis - ten, well,
dun - que! che chie di? che
seized me, Of all mo-tion be-reft, I'm dis - traught! Sure a fit of the a-gue hath
sem - bra, e le mem-bra fer-mar piu non so, la ter - za - na d'a - ve - re mi
tell me!
vuo - - i?
The Commandant.
Si - lence, and mark me, this hour thou hast
Par - lo, a - scol - ta! più tem - po non
seized me, Of all mo-tion be-reft, I'm dis-traught.
sem - bra, e le membra fer-mar piu non so.
Wind sustain.
Speak then, tell me, of fear know I nought.
Par - la, par - la, a scol-tan - - do ti sto.
sought.
hò.
Si - - lence, and
Par - - lo, a -
Ah, of mo-tion be-reft, I'm dis-traught, Sure a fit of the a-gue has
Ah le mem-bra fer-mar piu non so; la ter-za-na d'a-ve-re mi
cresc.
p


Speak then
Par - la,
mark me, this hour thou hast sought,
scol - - ta! più tem - - - po non hò.
seiz'd me, sure a fit of the a-gue has seiz'd me, of all mo-tion be-reft I'm dis-traught.
sem-bra, la ter-za-na d'a-ve-re mi sem-bra, e le mem-bra fer-mar più non sò.
cresc.
p
cresc.
p
The Commandant.
tell-me, of fear know I nought. Thou didst thy-self in-
par-la, as - col - tan - do ti stò. Tu m'in - vi - ta - sti a
pp
fp
-vite me, For that I must re - quite thee, Then
ce - na, il tuo do - ver or sa - i, ri -
cresc.
fp
cresc.
an - swer me, then an - swer me, As my guest, when shall I
-spon - di - mi, ri - spon - di - mi, ver - ra - i tua ce - nar
fp
fp
cresc.
p


Don Juan.
claim thee?
me - co?
Leporello. (standing far off trembling.)
Of fear none shall ac-
A tor - to di vil-
Say no, say no; he is en-gag'd, ex-cuse him.
Oi - bò, oi - bò, tem-po non hà, scu - sa - te.
cuse me, To none will I suc-cumb!
ta - te, tac - cia - to mai sa - ro!
The Commandant.
I have de-termined,
Hò gia ri - sol - to.
De - ter - - mine! Thou'lt
Ri - sol - - vi? Ver -
fp
The Commandant.
Don Juan.
come, then?
ra - - i?
My heart is firm with-in me, I have no
Hò fer - mo il co-re in pet - to, Non hò ti -
Leporello.
Say that you can't, say that you can't.
Di - te di nò, di - te di nò.
Violins
fp
f
p
fear, I'll come.
mor ver - rò!
Take it then.
Ec - co - la!
The Commandant.
Give me thy hand in to - - ken!
Dam - mi la ma - no in pe - - gno!
Wind
f
fp
pp
ff
p

Più Stretto.

Ah me! What deadly chill is this?
Ohimè! che ge-lo è que-sto mai?

What is't? Turn ___ thee, ere heav'n hath doom'd thee, There's
Più Stretto. *Cos' hai? pen - - ti - ti, can - gia - vi - ta, è*

cresc. f

(vainly tries to free himself.)

D. Juan.

time yet for re-pentance. For me there's no re-pentance, Va-
l'ul - ti - mo mo - men - to! Nò nò, ch'io non mi pen - to, van-

p f p f

The Commandant. D. Juan.

- mish thou from my sight! Dread then, the wrath e - ter - nal, A-
- ne lon - tan da me! Pen - ti - ti, sce - le - ra - to! Nò

p f p f

Commandant. D. Juan. Commandant.

way, thou spectre in-fer-nal! Yet repent! No! Yet repent!
vec-chio in - fa - tu - a - to! Pen - ti - ti! Nò! Pen - ti - ti!

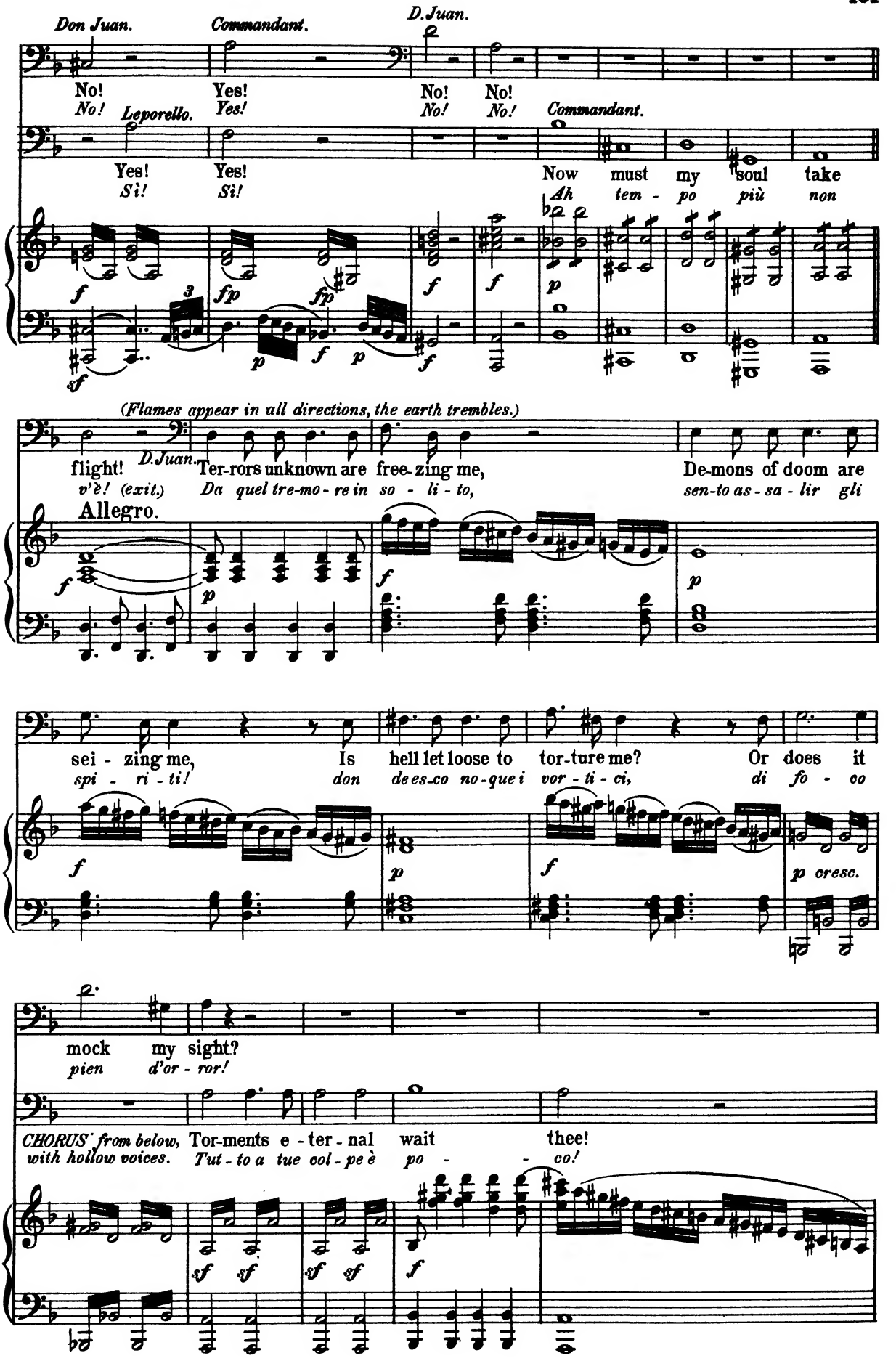
p f p f p

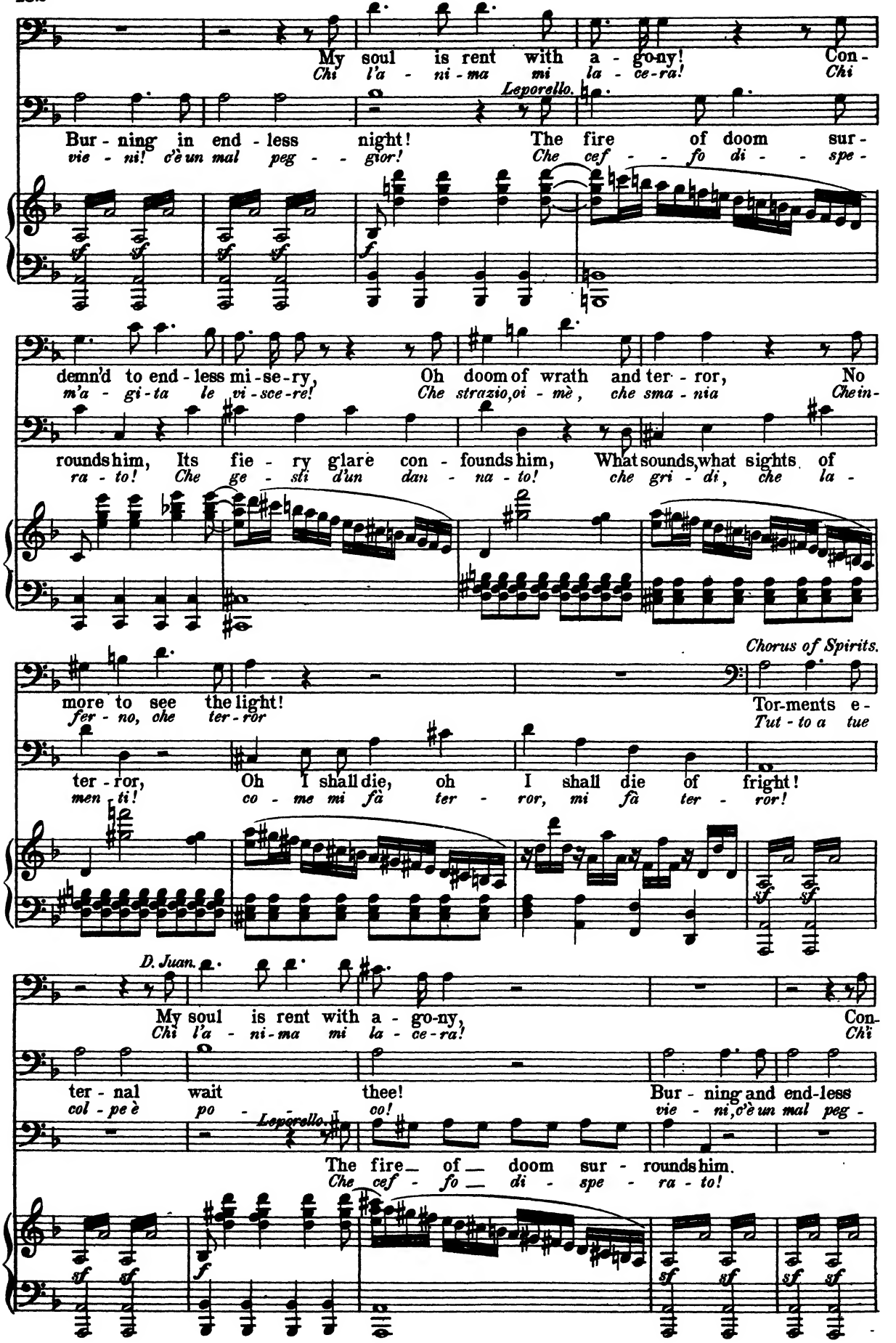
D. Juan. Commandant. D. Juan. Commandant.

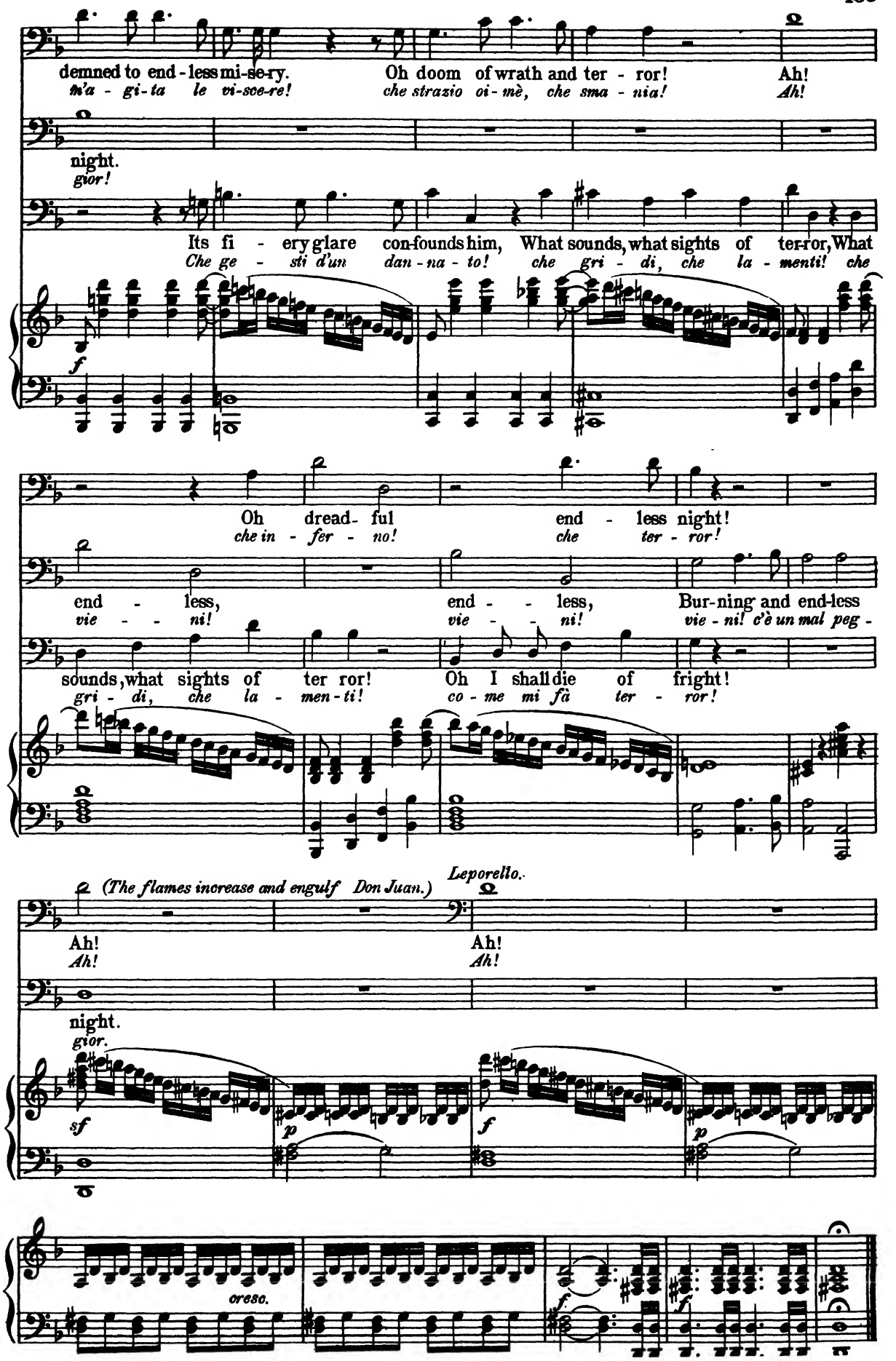
No! Yes! No! Yes!
Nò! Si! Nò! Si!

f fp fp sf fp fp

p f p f p f p


Don Juan.
Commandant.
D. Juan.
No!
Yes!
No!
No!
No!
Leporello.
Yes!
No!
No!
Commandant.
Yes!
Yes!
Now must my soul take
Sì!
Sì!
Ah tem - po più non
(Flames appear in all directions, the earth trembles.)
flight!
D. Juan.
Ter-rors unknown are free-zing me,
De-mons of doom are
v'è! (exit.)
Da quel tre-mo-re in so - li - to,
sen-to as-sa-lir gli
Allegro.
sei - zing me,
Is
hell let loose to
tor-ture me?
Or does it
spi - ri - ti!
don
dees-co no-que i
vor - ti - ci,
di fo - co
p cresc.
mock my sight?
pien d'or - ror!
CHORUS from below, with hollow voices.
Tor-ments e - ter - nal wait thee!
Tut - to a tue col - pe è po - co!

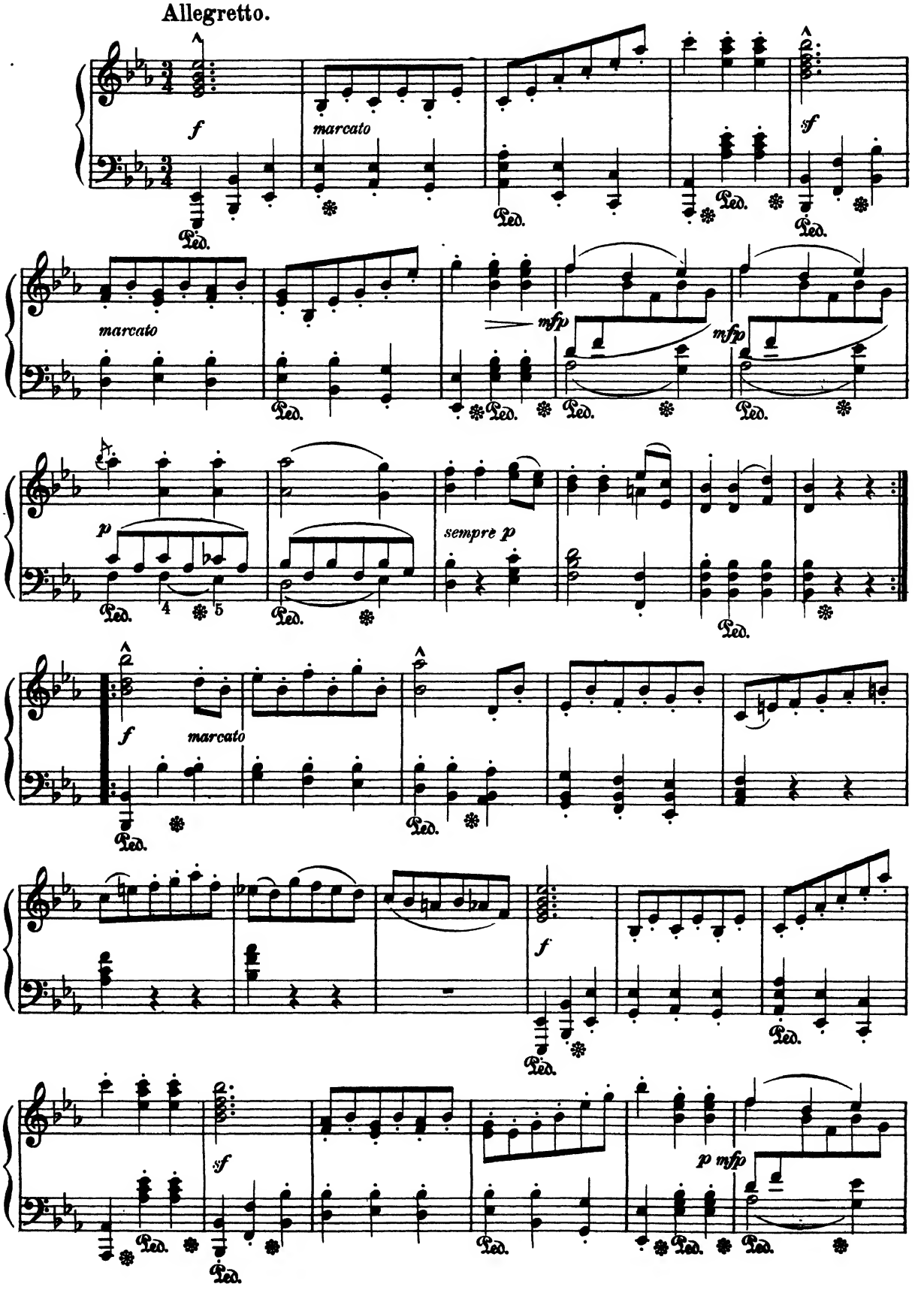

My soul is rent with a - go-ny! Con-
Chi l'a - ni - ma mi la - ce-ra! Chi
Leporello.
Bur - ning in end - less night! The fire of doom sur -
vie - ni! c'è un mal peg - - gior! Che cef - - fo di - - spe -
demn'd to end - less mi-se-ry, Oh doom of wrath and ter - ror, No
m'a - gi-ta le vi-sce-re! Che strazio, oi - mè, che sma - nia Che in -
rounds him, Its fie - ry glare con - founds him, What sounds, what sights of
ra - to! Che ge - sti d'un dan - na - to! che gri - di, che la -
Chorus of Spirits.
more to see the light!
fer - no, che ter - ror
Tor-ments e -
Tut - to a tue
ter - ror, Oh I shall die, oh I shall die of fright!
men - ti! co - me mi fà ter - ror, mi fà ter - ror!
D. Juan.
My soul is rent with a - go-ny, Con-
Chi l'a - ni-ma mi la - ce-ra! Chi
ter - nal wait thee! Bur - ning and end-less
col - pe è po - co! vie - ni, c'è un mal peg -
Leporello.
The fire of doom sur - rounds him.
Che cef - fo di - spe - ra - to!

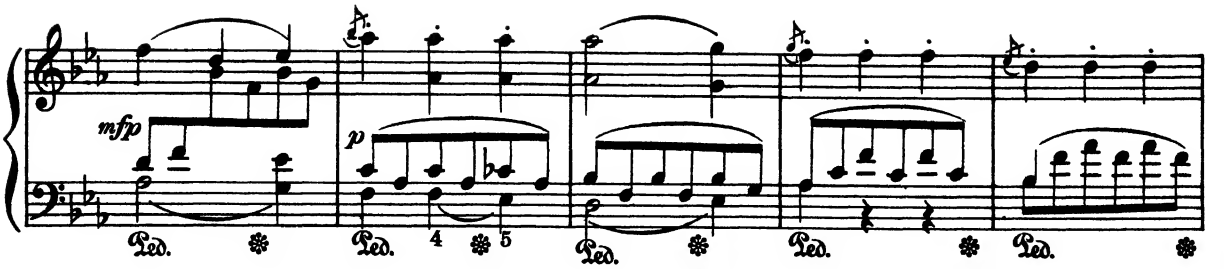

demned to end - less mi-se-ry. Oh doom of wrath and ter - ror! Ah!
m'a - gi - ta le vi-sce-re! che strazio oi - mè, che sma - nia! Ah!
night.
gior!
Its fi - ery glare con-founds him, What sounds, what sights of ter-ror, What
Che ge - sti d'un dan - na - to! che gri - di, che la - menti! che
f
Oh dread- ful end - less night!
che in - fer - no! che ter - ror!
end - less, end - - less, Bur-ning and end-less
vie - - ni! vie - - ni! vie - ni! c'è un mal peg -
sounds, what sights of ter ror! Oh I shall die of fright!
gri - di, che la - men - ti! co - me mi fà ter - ror!
(The flames increase and engulf Don Juan.)
Leporello.
Ah! Ah!
Ah! Ah!
night.
gior.
sf
p
f
p
cresc.
f
ff

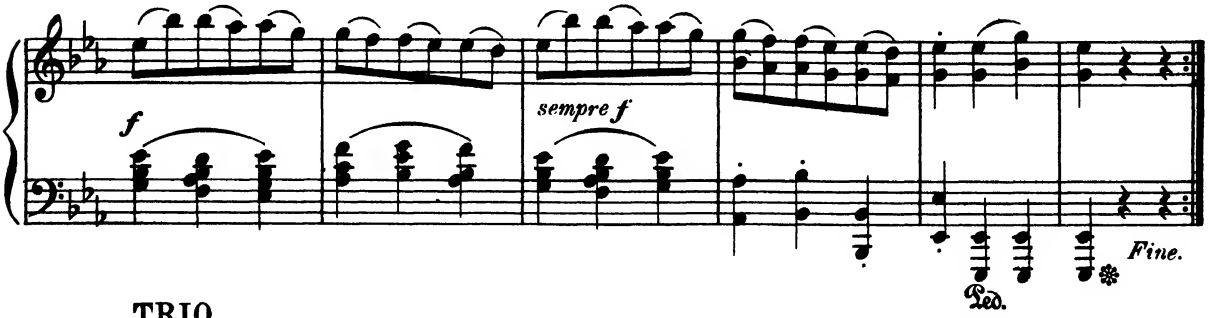
Minuet

FROM SYMPHONY in E♭.

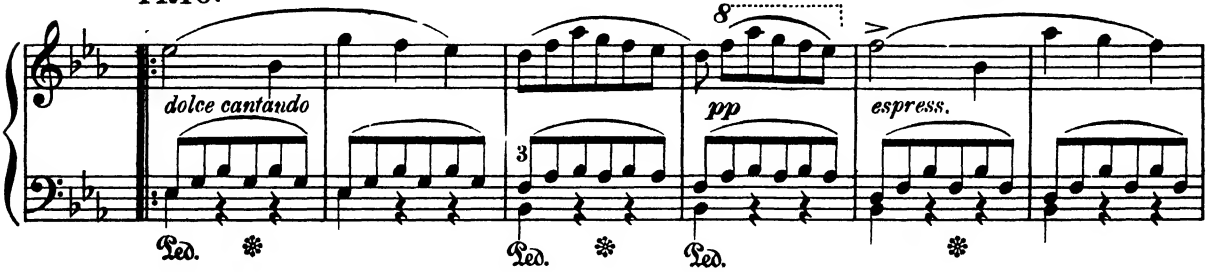
W. A. MOZART.

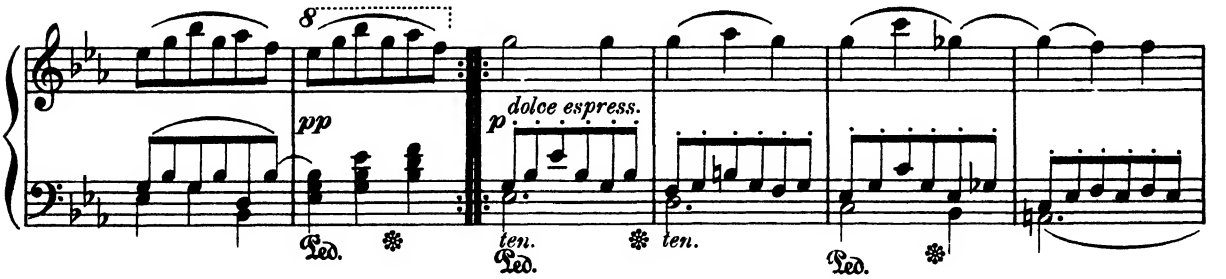


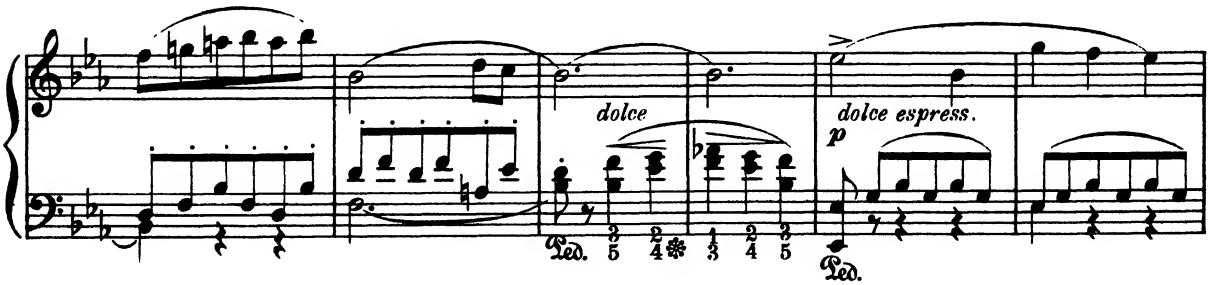

mfp
p
Ped.
4
5

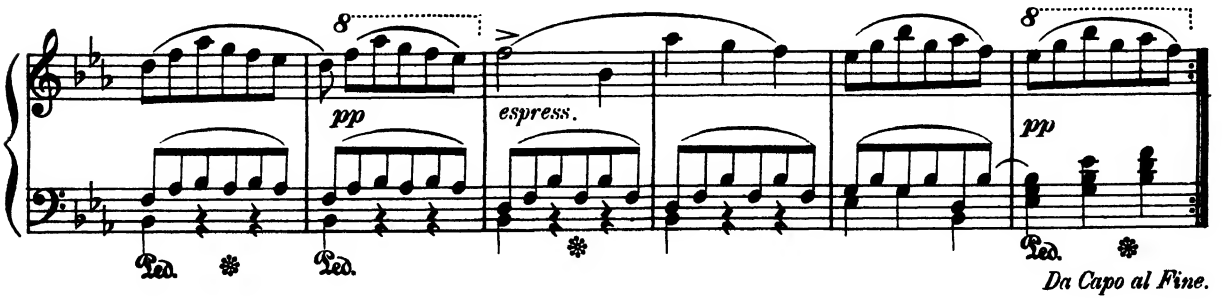

f
sempre f
Fine.
Ped.

TRIO.


8
dolce cantando
pp
espress.
3
Ped.


8
pp
p
dolce espress.
ten.
Ped.


dolce
dolce espress.
p
Ped.
2 5
2 4
1 3
2 4
2 5

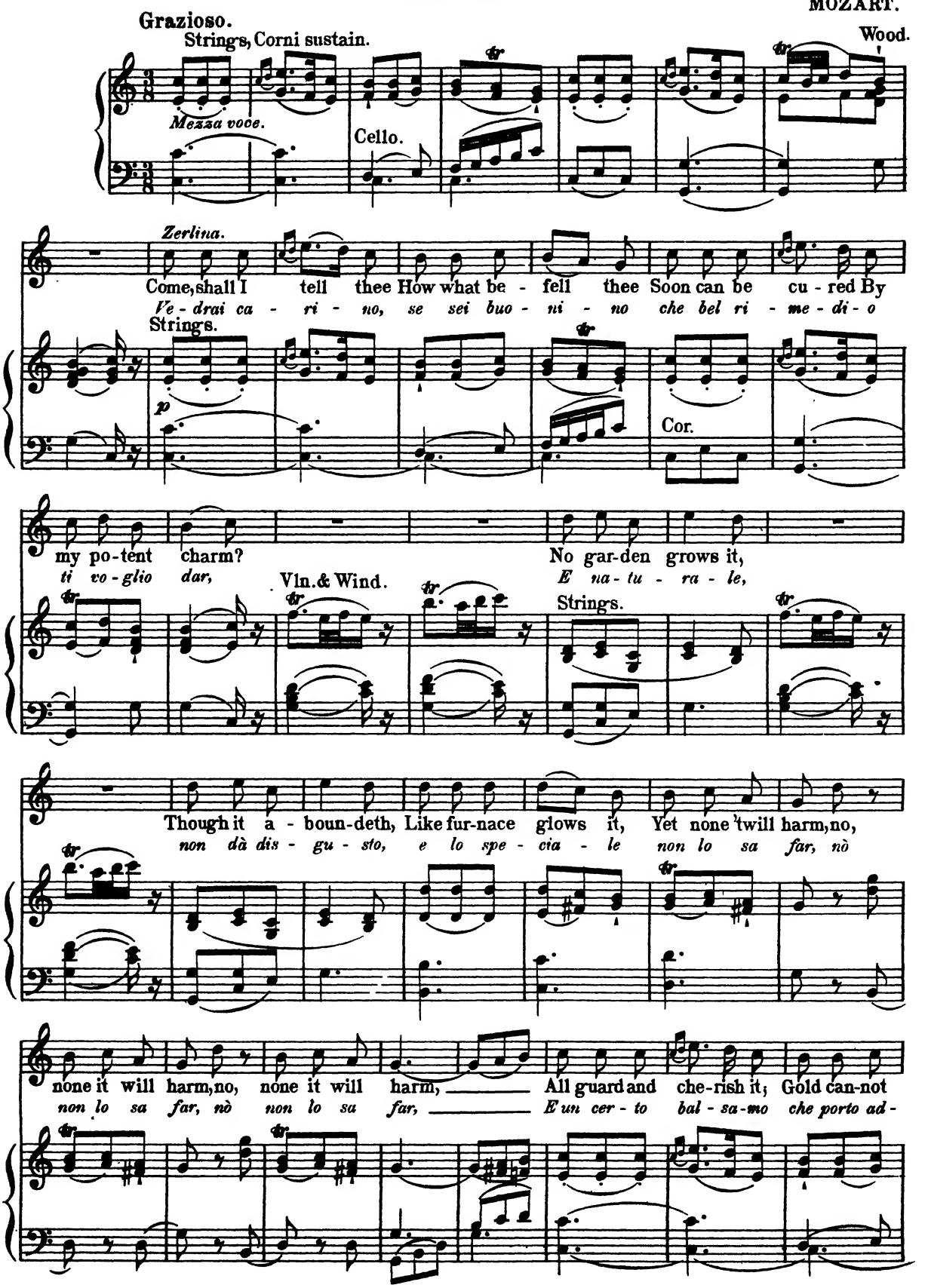

8
pp
espress.
8
pp
Ped.
Da Capo al Fine.

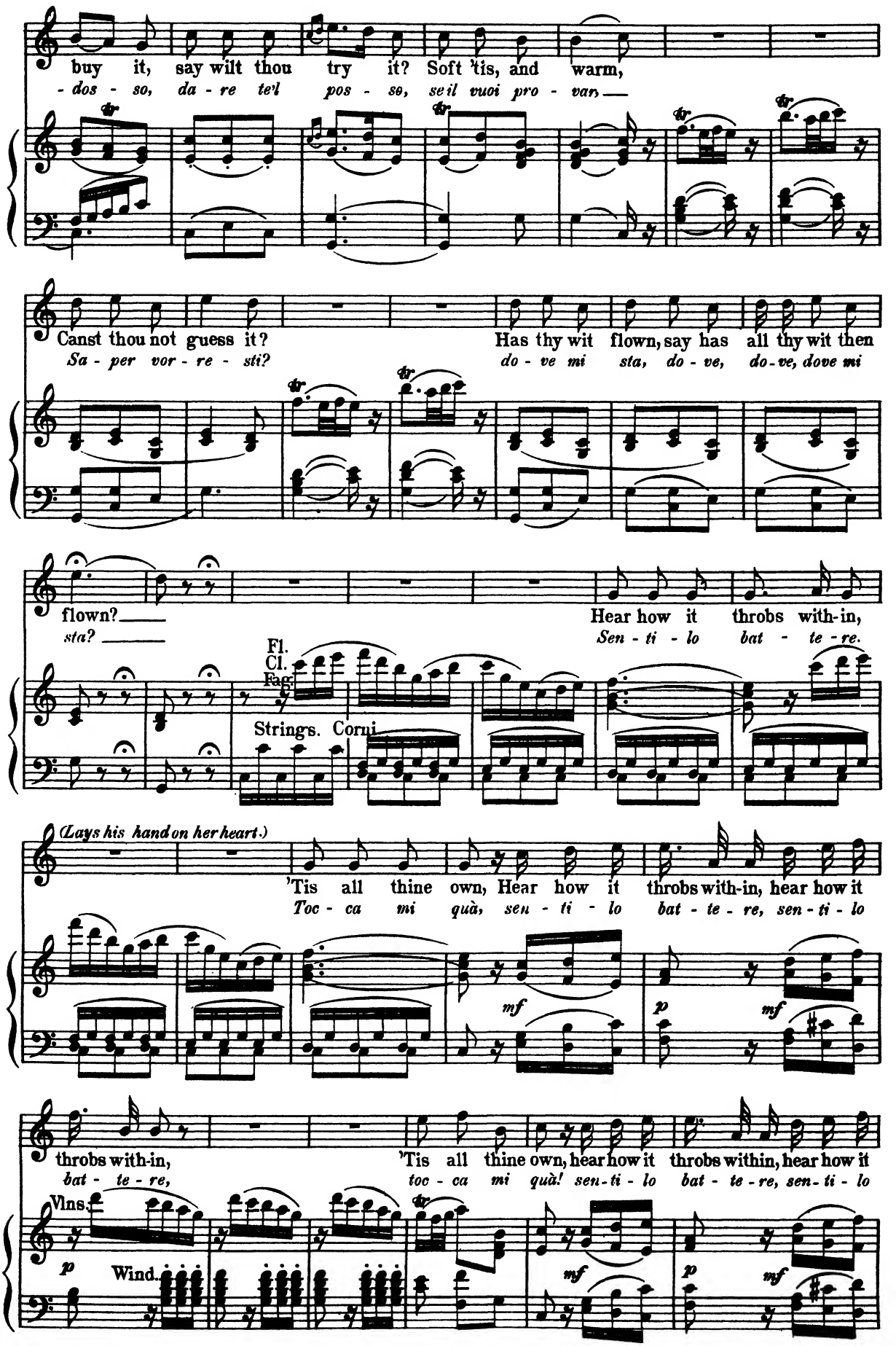
Come, Shall I Tell Thee.

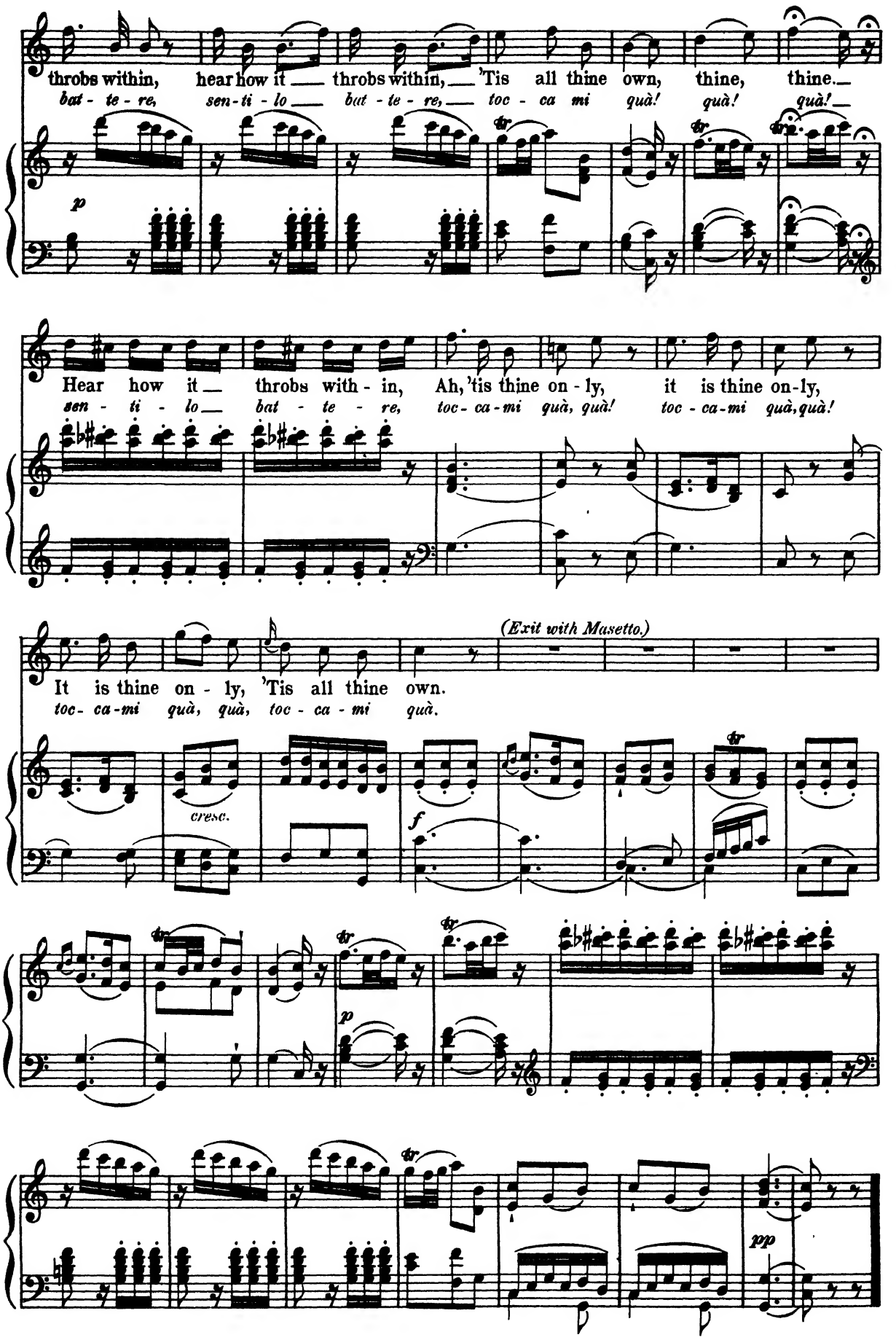
(Vedrai Carino.)

(SOPRANO ARIA from DON JUAN.)

MOZART.

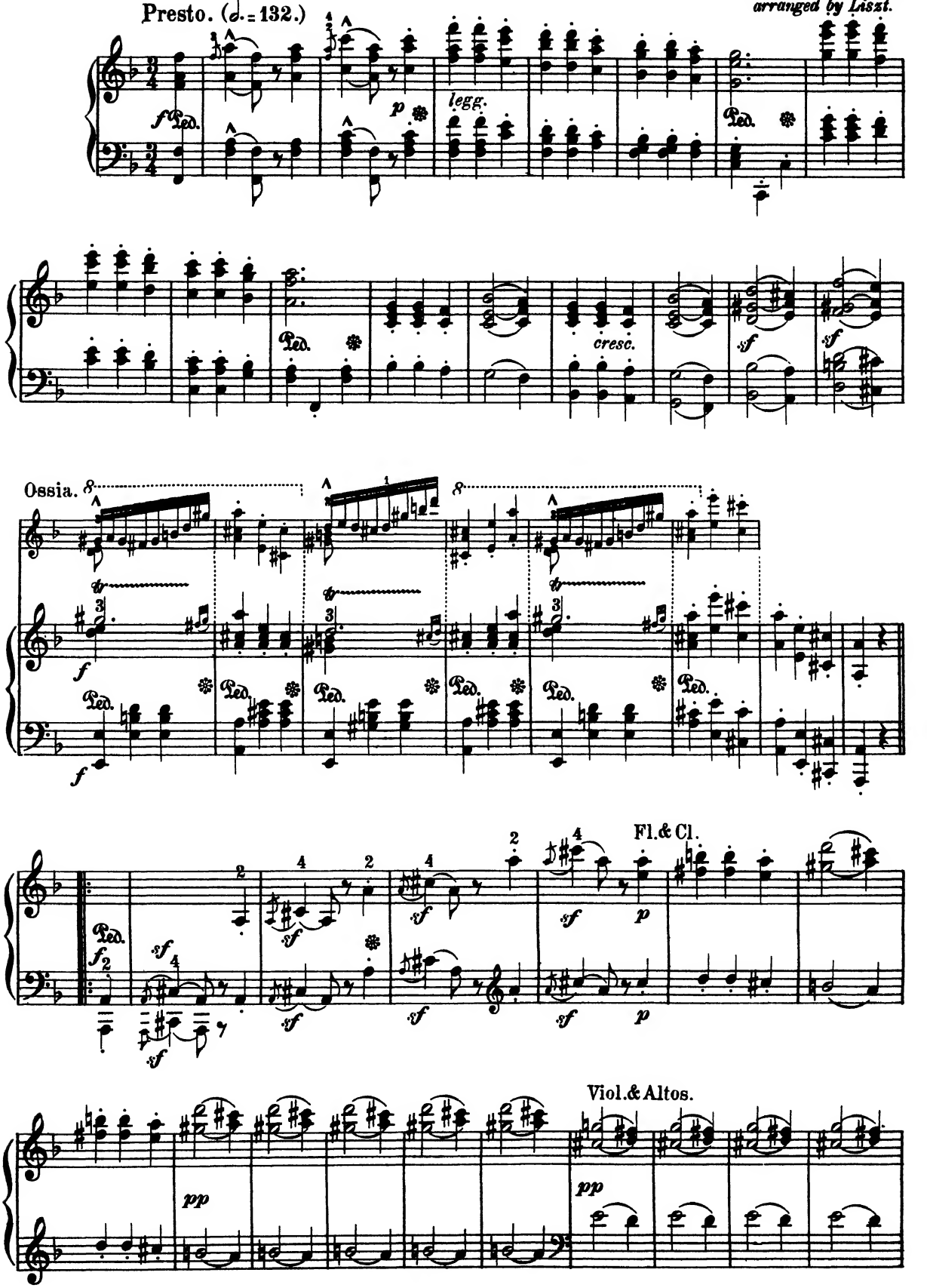


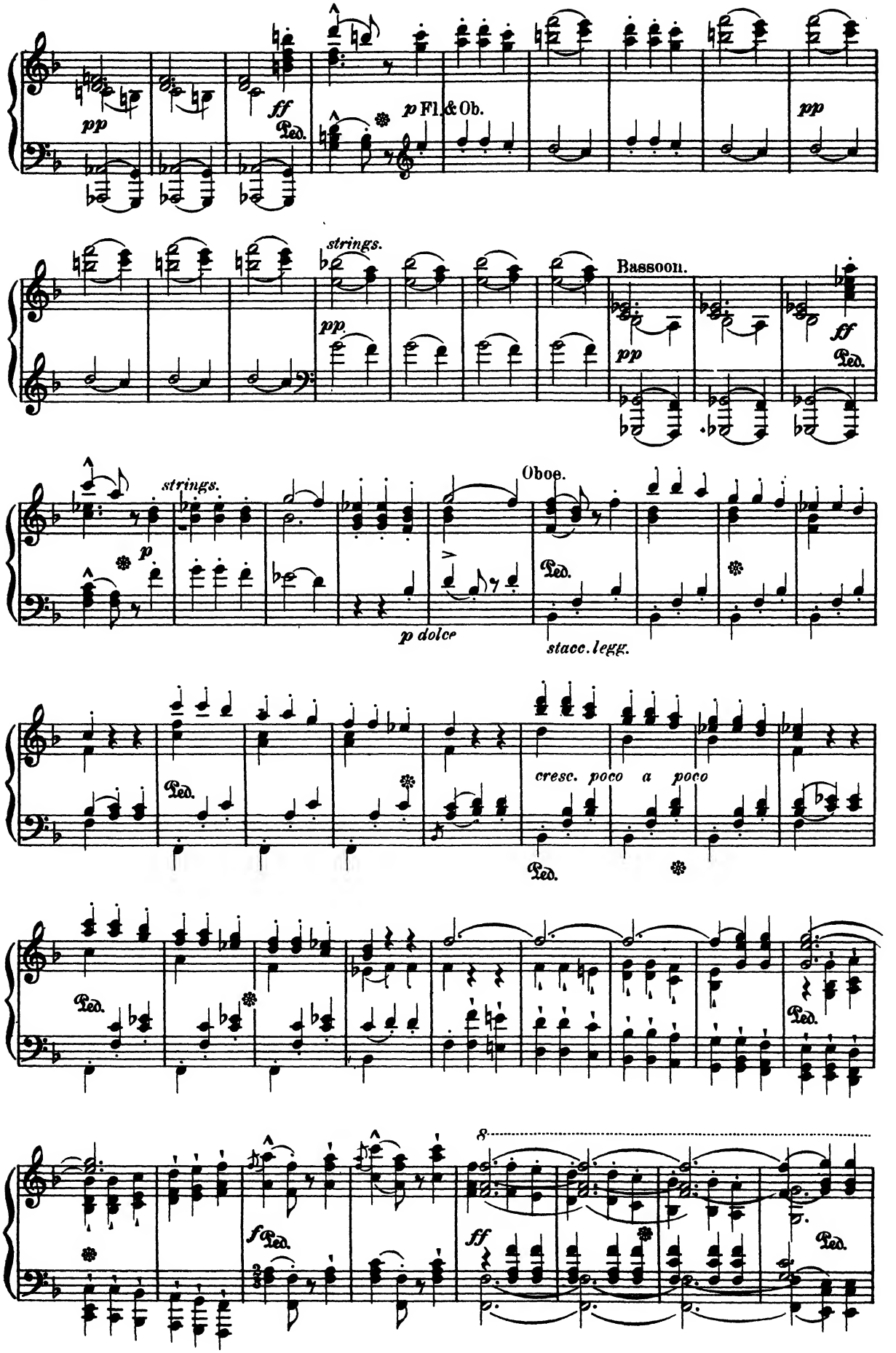

buy it, say wilt thou try it? Soft 'tis, and warm,
- dos - so, da - re te'l pos - se, se il vuoi pro - var,
Canst thou not guess it?
Sa - per vor - re - sti?
Has thy wit flown, say has all thy wit then
do - ve mi sta, do - ve, do - ve, dove mi
flown?
sta?
Hear how it throbs with-in,
Sen - ti - lo bat - te - re.
Fl.
Cl.
Fag.
Strings. Corni
(Lays his hand on her heart.)
'Tis all thine own, Hear how it throbs with-in, hear how it
Toc - ca mi quà, sen - ti - lo bat - te - re, sen - ti - lo
mf
p
mf
throbs with-in,
bat - te - re,
'Tis all thine own, hear how it throbs within, hear how it
toc - ca mi quà! sen - ti - lo bat - te - re, sen - ti - lo
Vlns.
p
Wind.
mf
p
mf

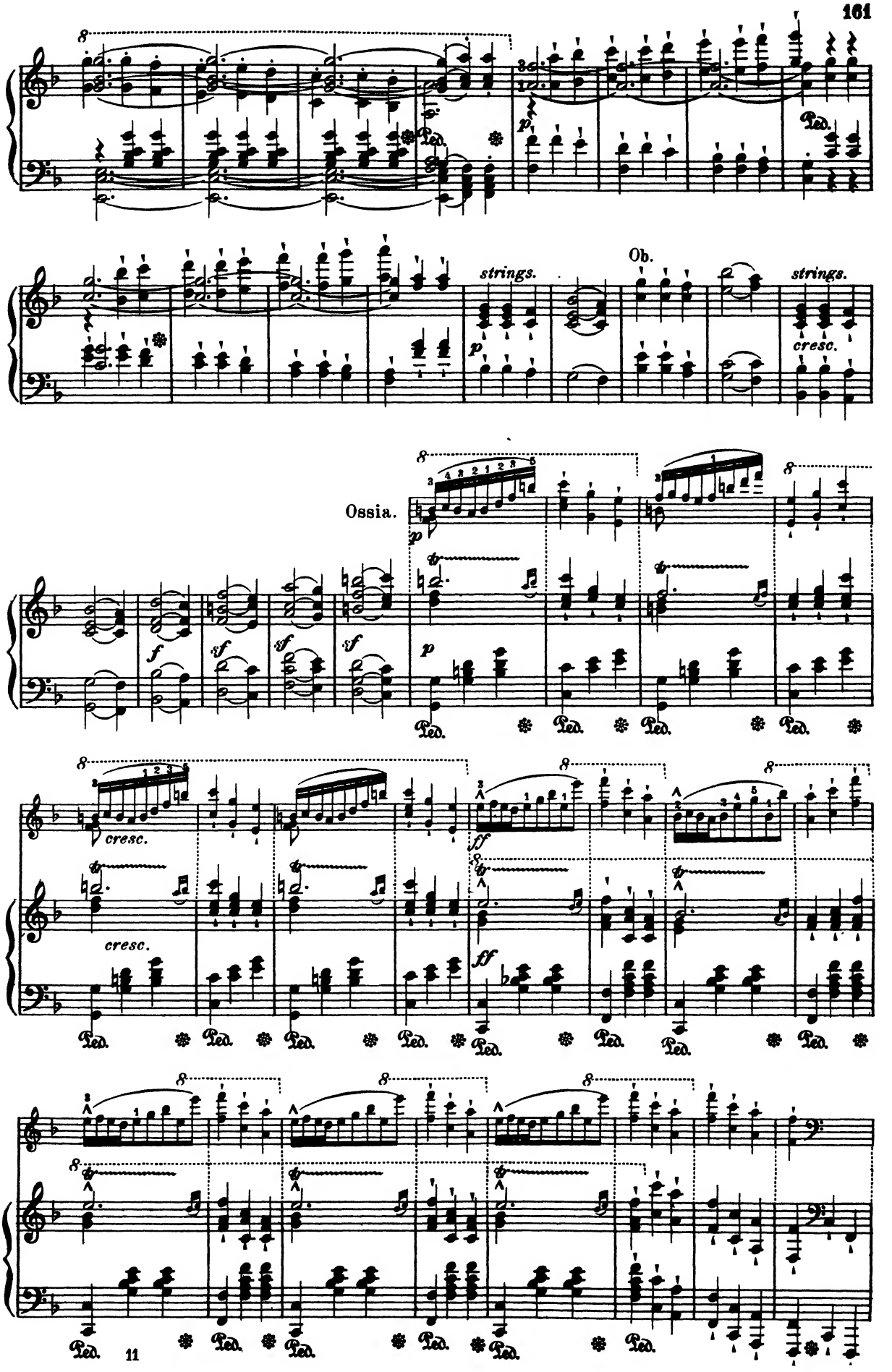

throbs within, hear how it throbs within, 'Tis all thine own, thine, thine.
bat - te - re, sen - ti - lo bat - te - re, toc - ca mi quà! quà! quà!
p
Hear how it throbs with - in, Ah, 'tis thine on - ly, it is thine on - ly,
sen - ti - lo bat - te - re, toc - ca - mi quà, quà! toc - ca - mi quà, quà!
(Exit with Masetto.)
It is thine on - ly, 'Tis all thine own.
toc - ca - mi quà, quà, toc - ca - mi quà.
cresc.
f
p
pp

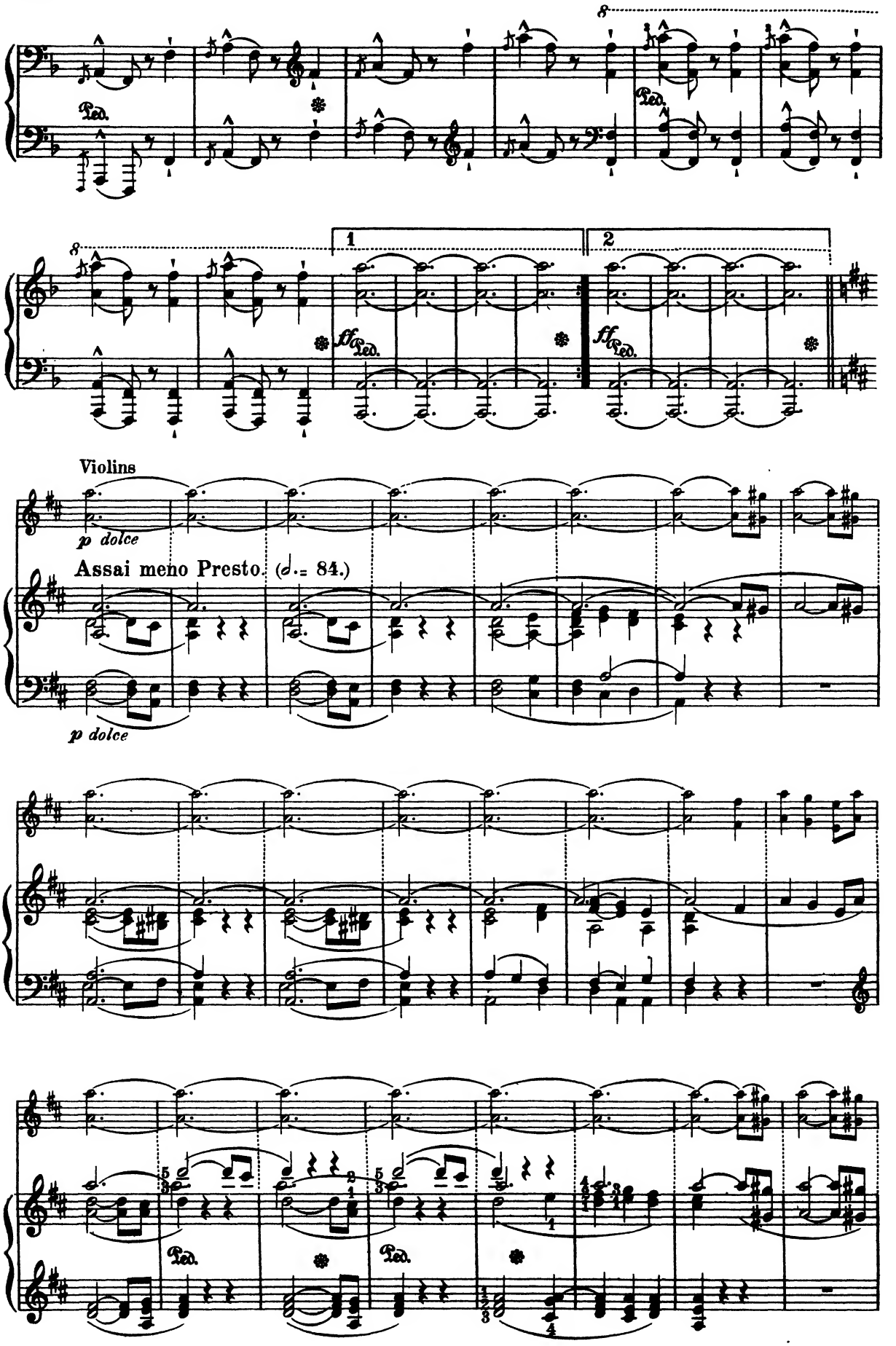
Scherzo
from
SYMPHONY Nº 7. Op. 92.

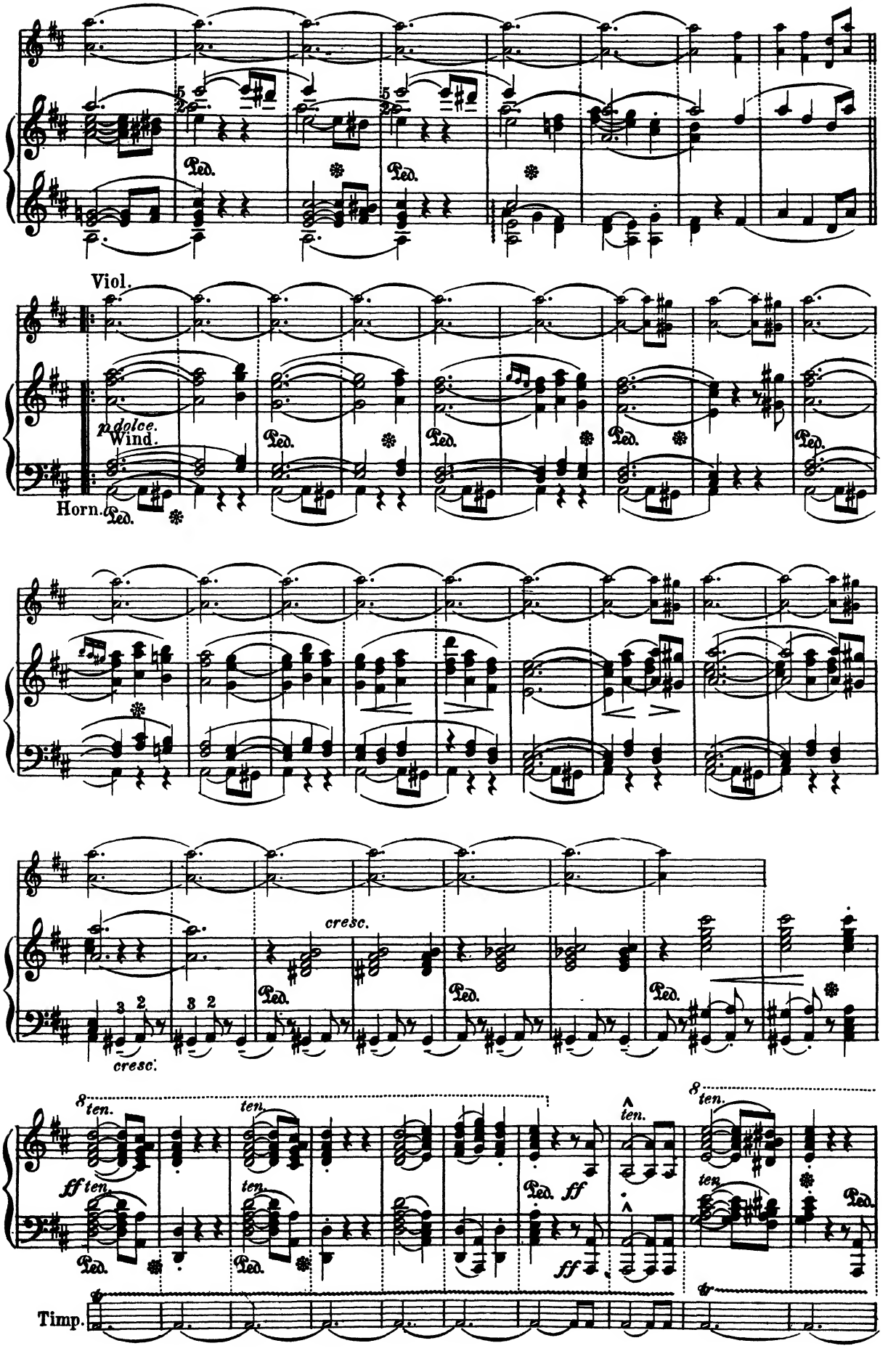
L. van BEETHOVEN.
arranged by Liszt.

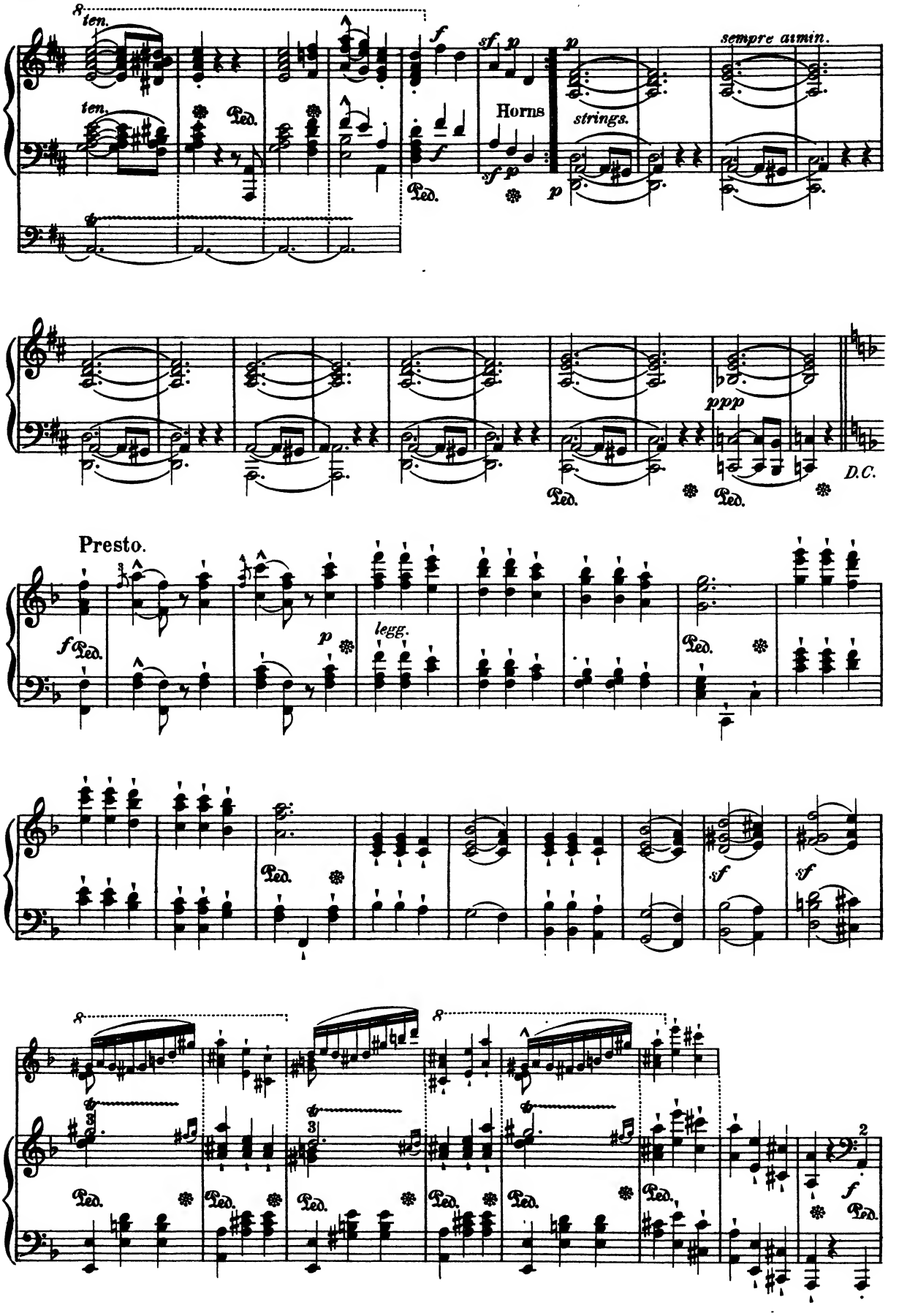


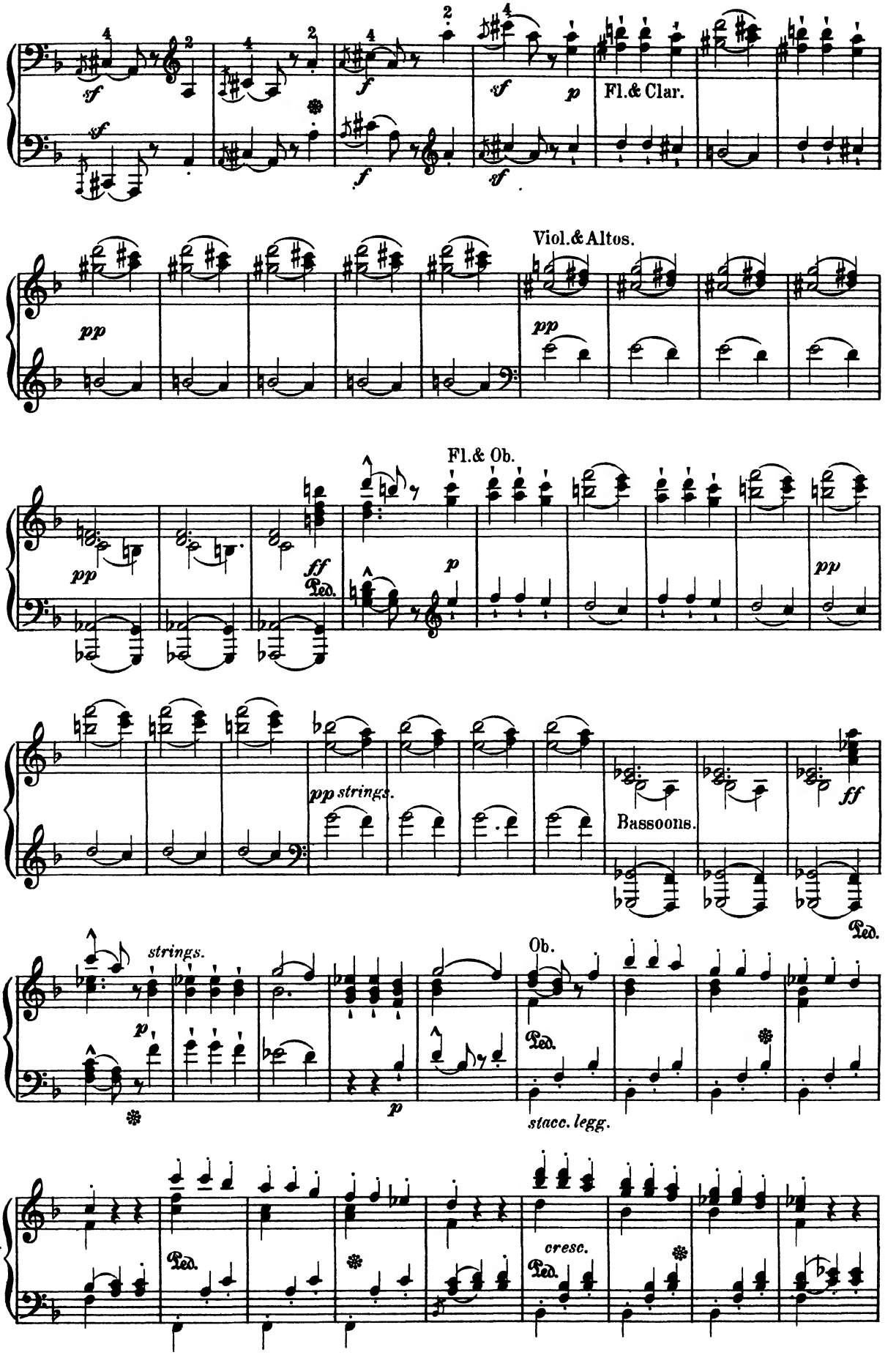

pp
ff
Ped.
p Fl. & Ob.
pp
strings.
pp
Bassoon.
pp
ff
Ped.
strings.
p
Oboe.
Ped.
p dolce
stacc. legg.
Ped.
cresc. poco a poco
Ped.
Ped.
Ped.
8
f
Ped.
ff
Ped.

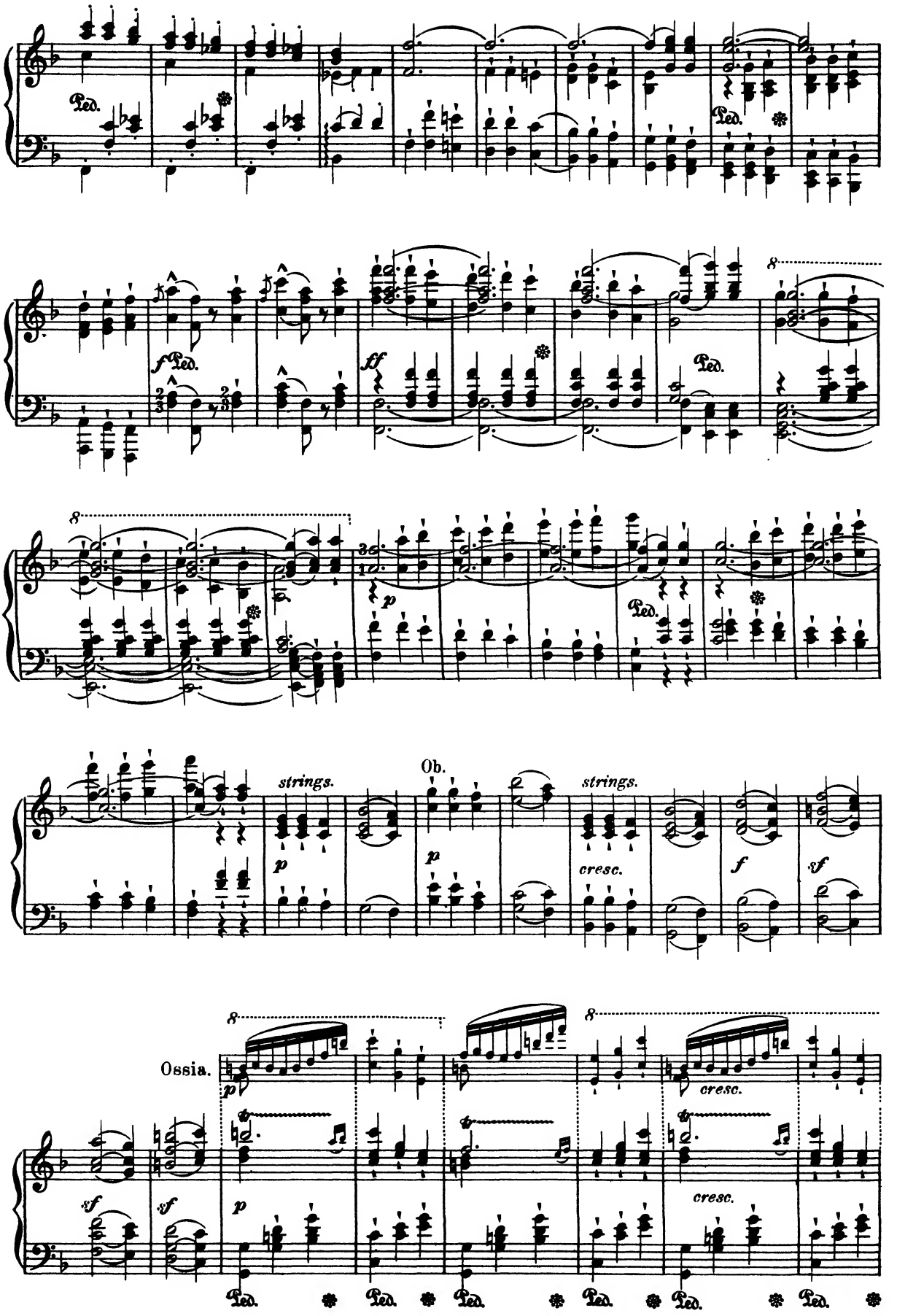

strings.
Ob.
strings.
cresc.
Ossia.
cresc.
cresc.

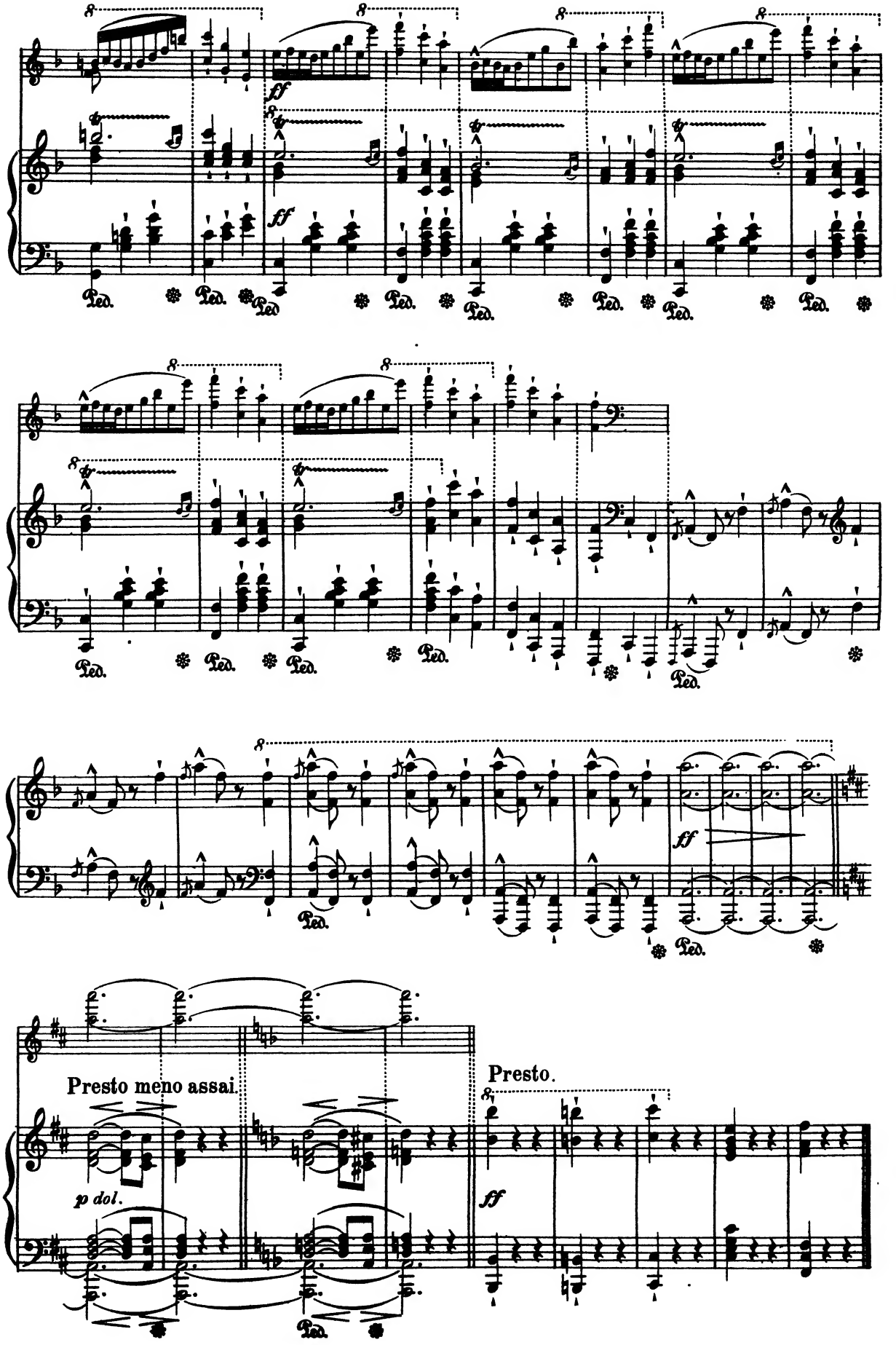

8
Ped.
8
1
2
ff Ped.
ff Ped.
Violins
p dolce
Assai meno Presto. (𝅗𝅥. = 84.)
p dolce
Ped.
Ped.


Viol.
p dolce.
Wind.
Horn.
Ped.
cresc.
cresc.
8 ten.
ten.
ff ten.
ff
Timp.


8
ten.
ten.
Ped.
Ped.
f
sf p
Horns
sf p
p
strings.
p
sempre aumin.
ppp
Ped.
Ped.
D.C.
Presto.
f Ped.
p
legg.
Ped.
Ped.
sf
sf
8
8
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
2
f
Ped.


sf
f
sf
p
Fl.& Clar.
pp
Viol.& Altos.
pp
Fl.& Ob.
pp
ff
Ped.
p
pp
pp strings.
Bassoons.
ff
Ped.
strings.
p
p
Ob.
Ped.
stacc. legg.
Ped.
cresc.
Ped.

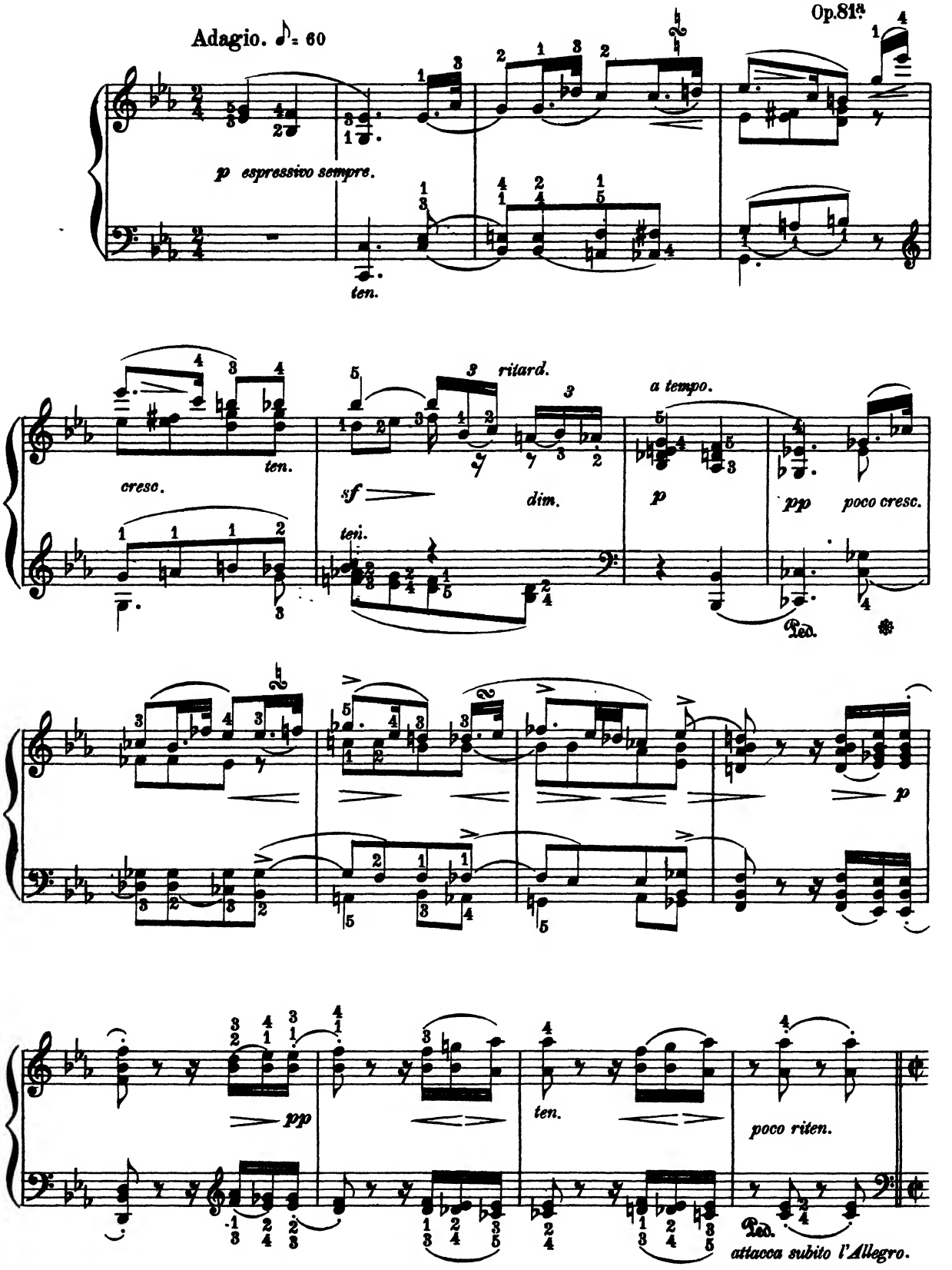

Ped.
f
ff
p
strings.
Ob.
cresc.
Ossia.
sf

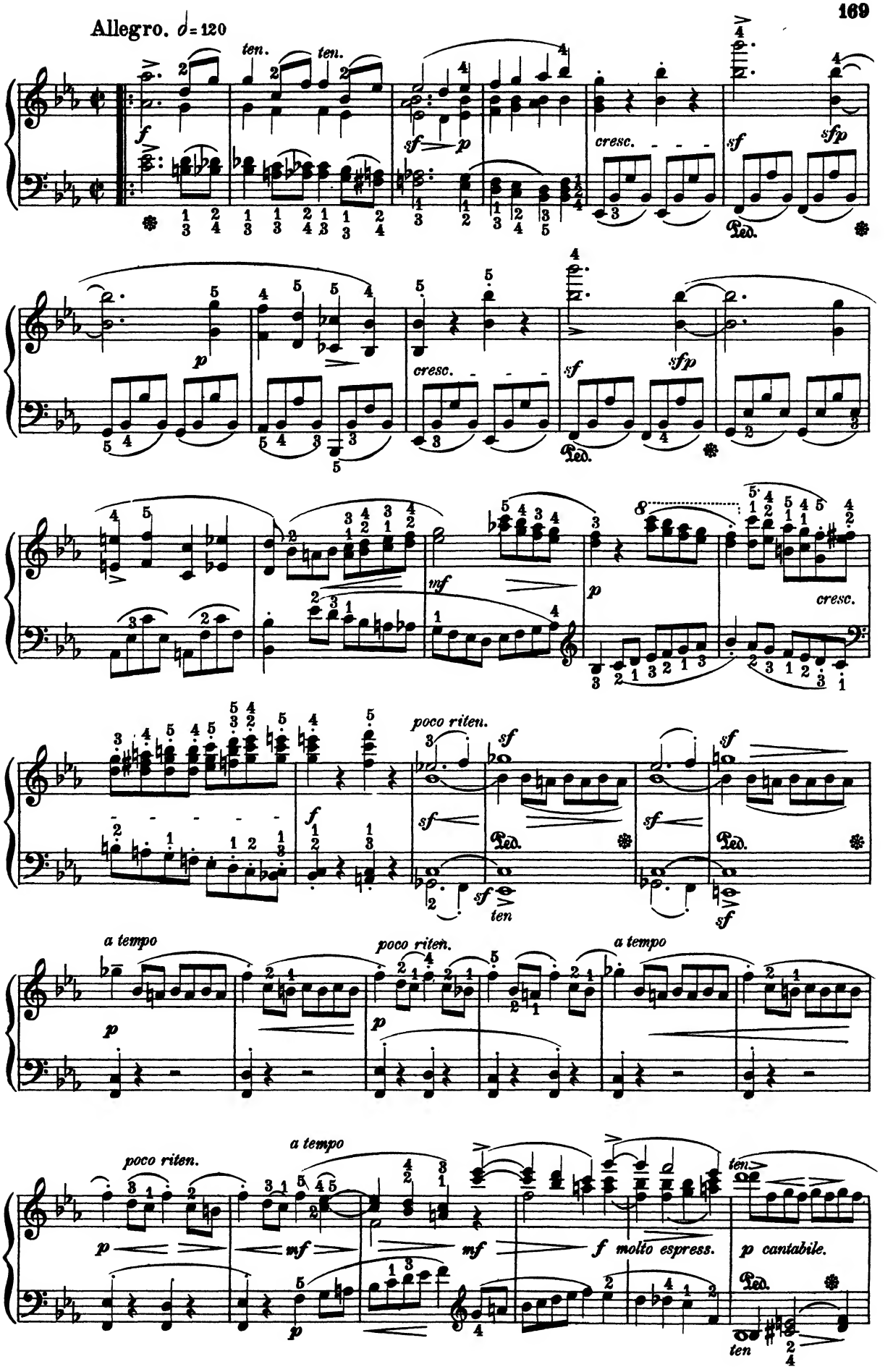

ff
Ped.
Presto meno assai.
p dol.
Presto.
ff

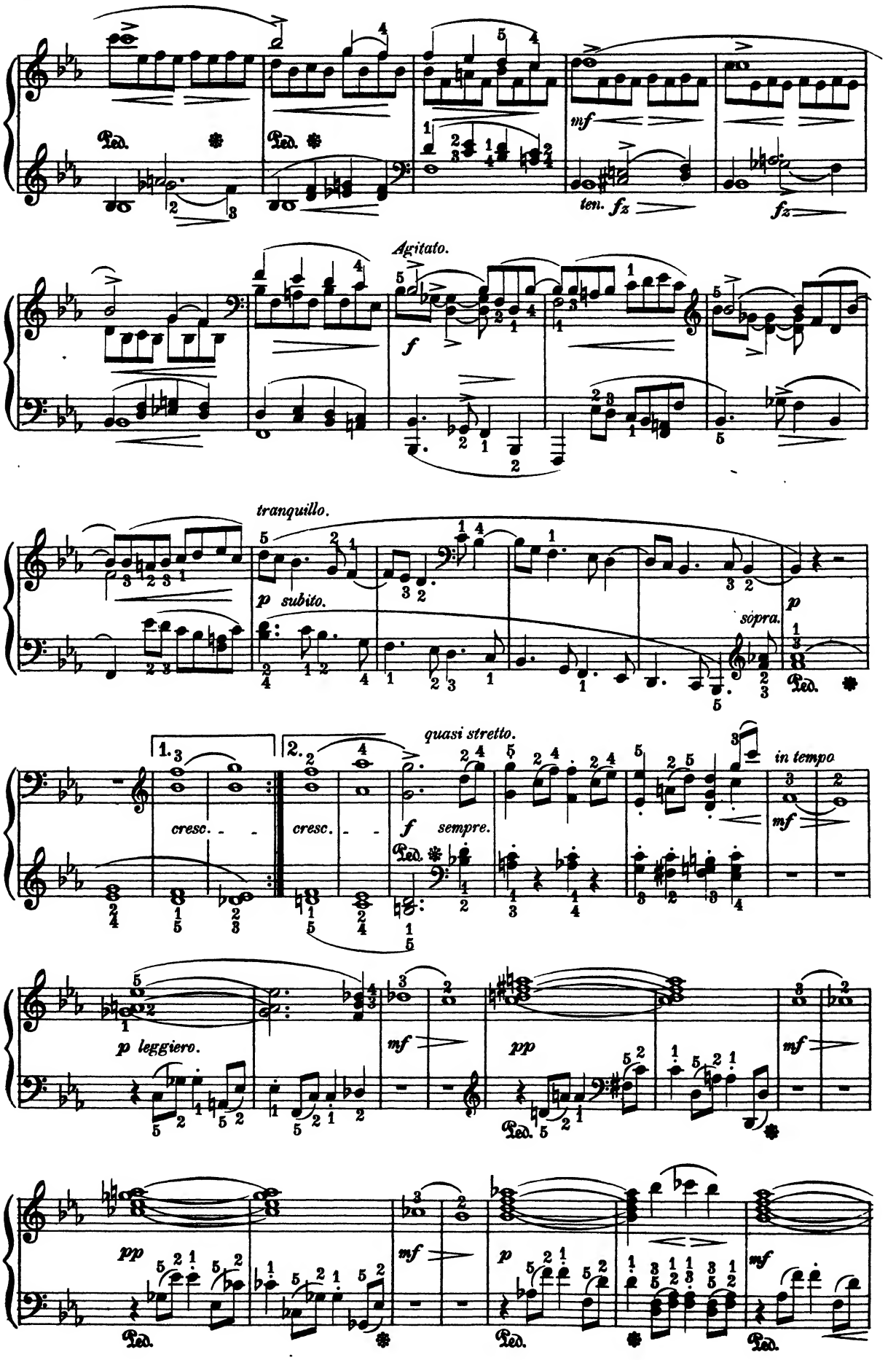
Sonate Caracteristique.

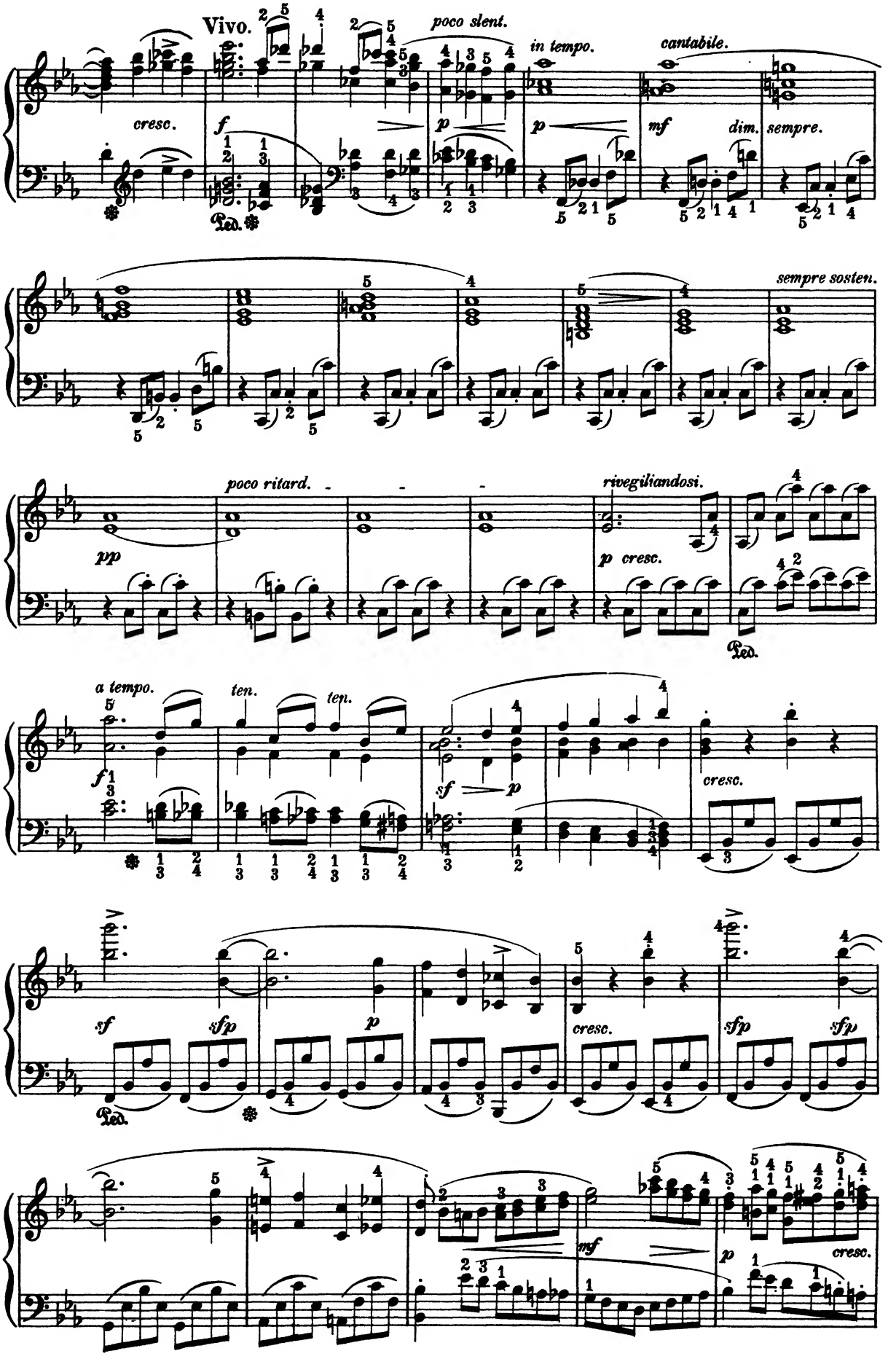
THE FAREWELL.

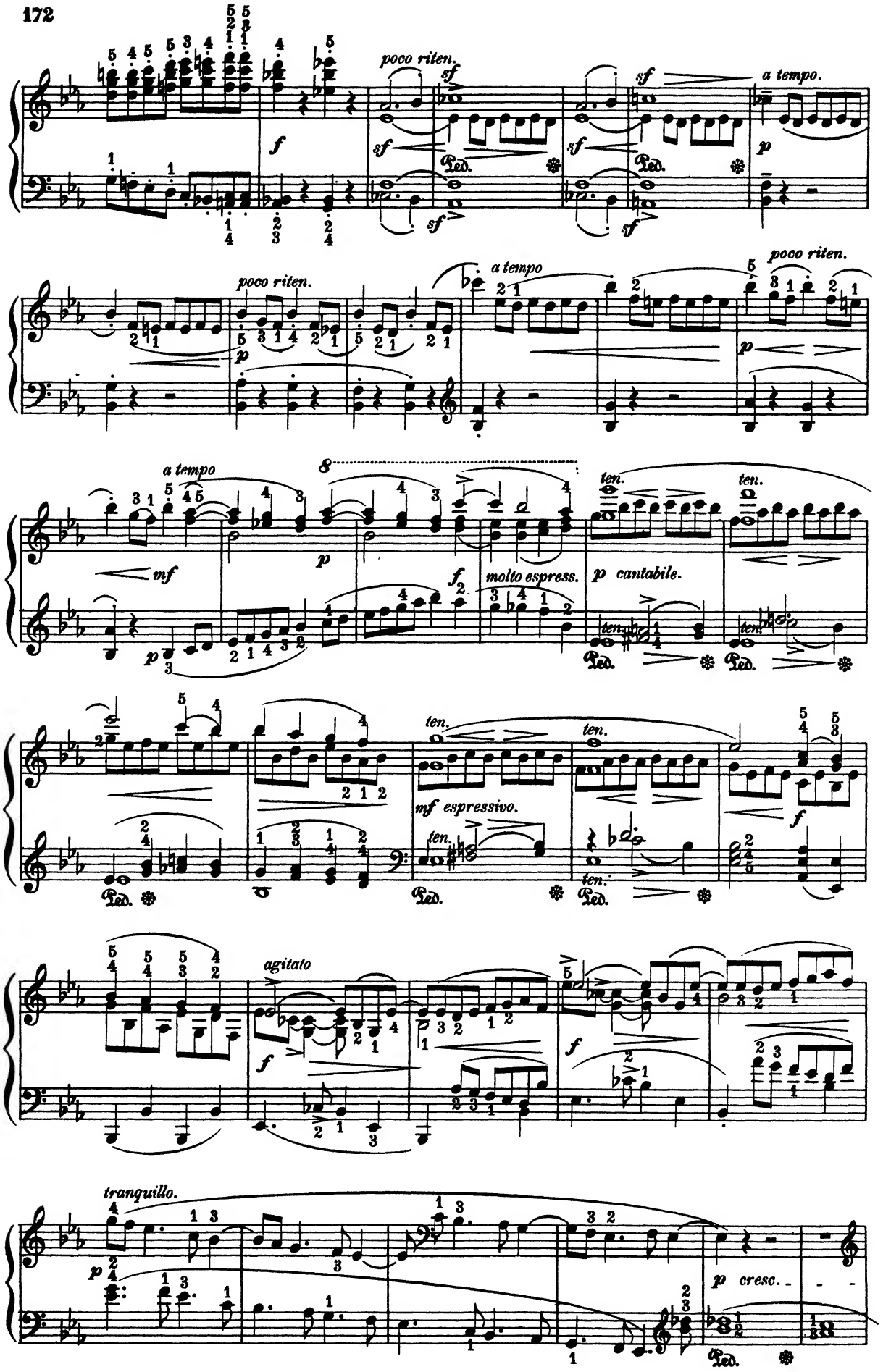
L.van BEETHOVEN
Op.81a

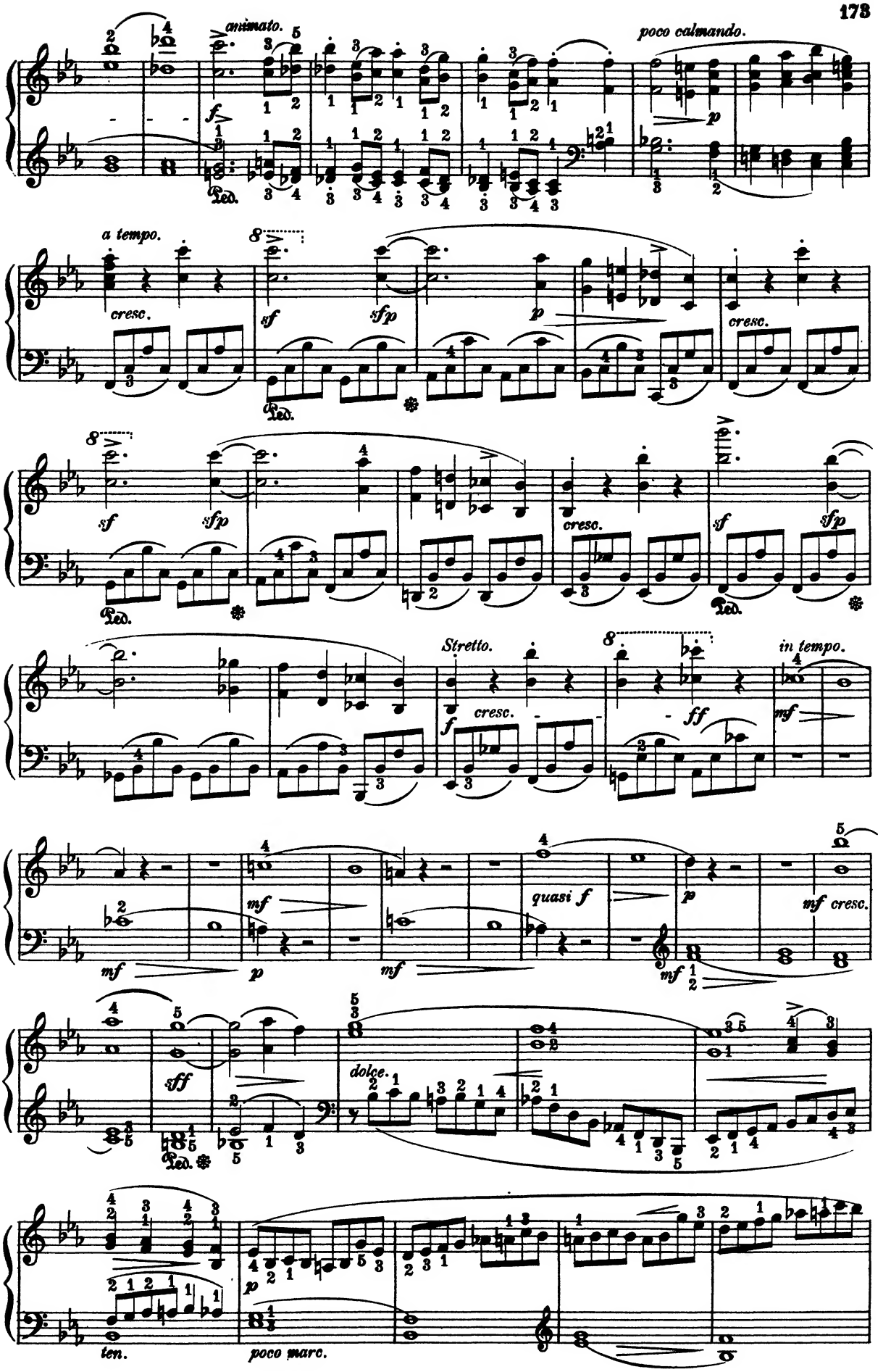


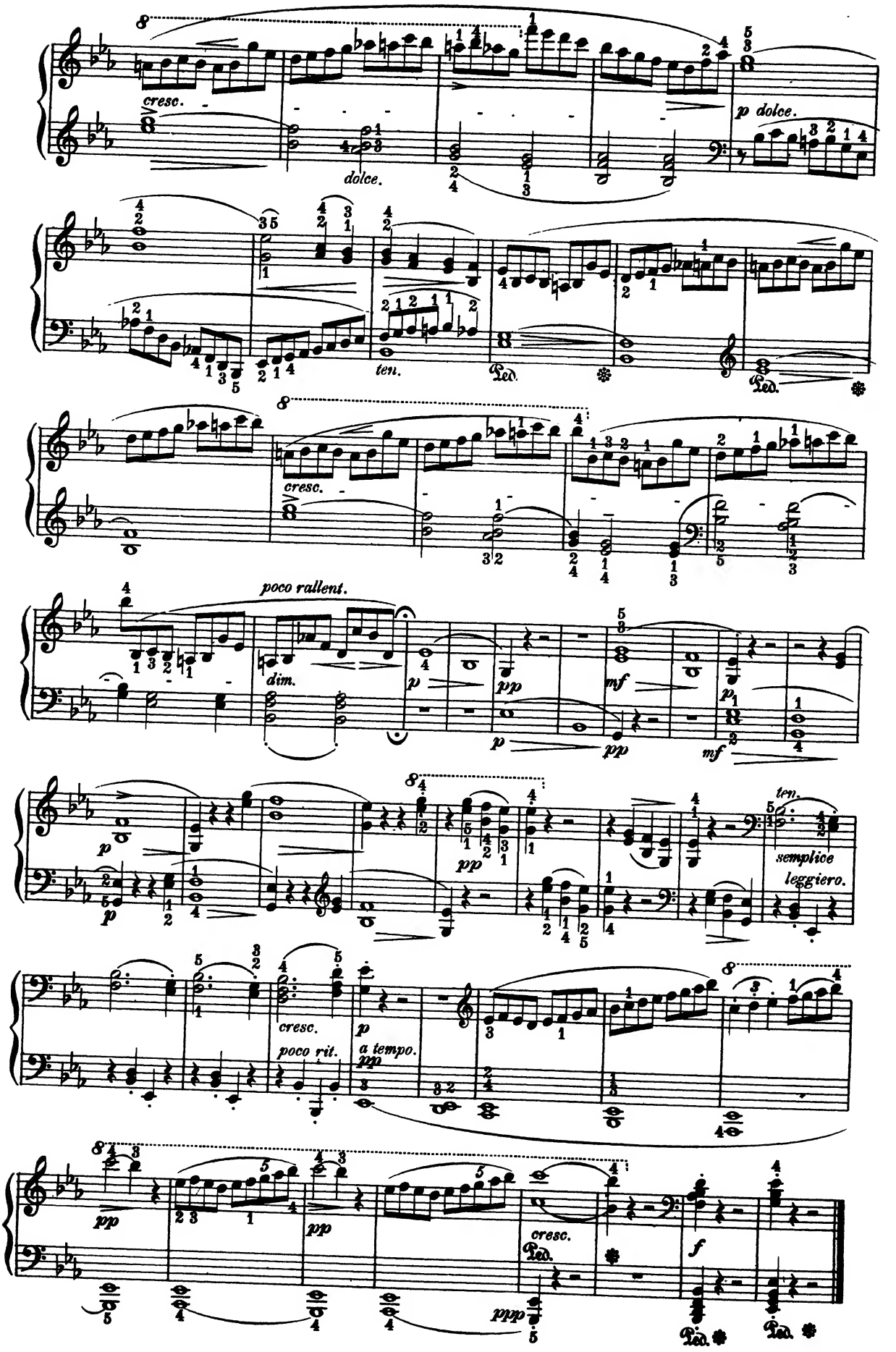

Allegro. ♩= 120
ten.
ten.
cresc.
sf
sfp
Ped.
p
mf
poco riten.
a tempo
molto espress.
p cantabile.


Ped.
mf
ten. fz
fz
Agitato.
f
tranquillo.
p subito.
sopra.
p
1.
2.
cresc.
quasi stretto.
f sempre.
in tempo
mf
p leggiero.
pp
p


Vivo.
poco slent.
in tempo.
cantabile.
cresc.
dim.
sempre.
sempre sosten.
poco ritard.
rivegiliandosi.
a tempo.
ten.
cresc.
sfp
mf


poco riten.
sf
a tempo.
p
poco riten.
a tempo
poco riten.
a tempo
mf
molto espress.
p cantabile.
ten.
mf espressivo.
agitato
tranquillo.
p cresc.


animato.
poco calmando.
a tempo.
cresc.
sf
sfp
p
Ped.
Stretto.
in tempo.
ff
mf
quasi f
sff
dolce.
ten.
poco marc.

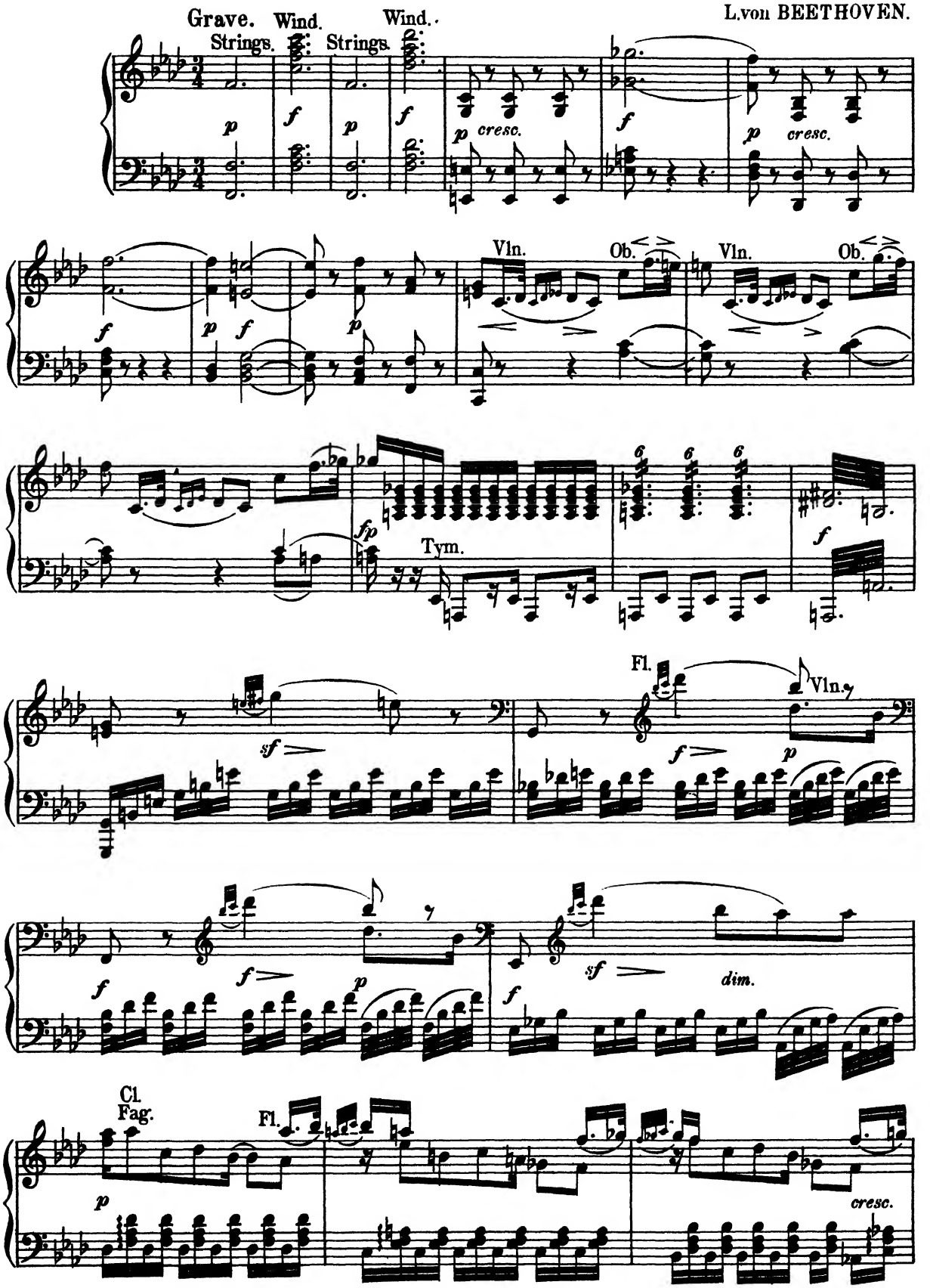

cresc.
dolce.
p dolce.
ten.
Ped.
cresc.
poco rallent.
dim.
p
pp
mf
p
pp
mf
ten.
semplice
leggiero.
cresc.
poco rit.
p
a tempo.
pp
pp
pp
cresc.
Ped.
ppp
f
Ped.
Ped.

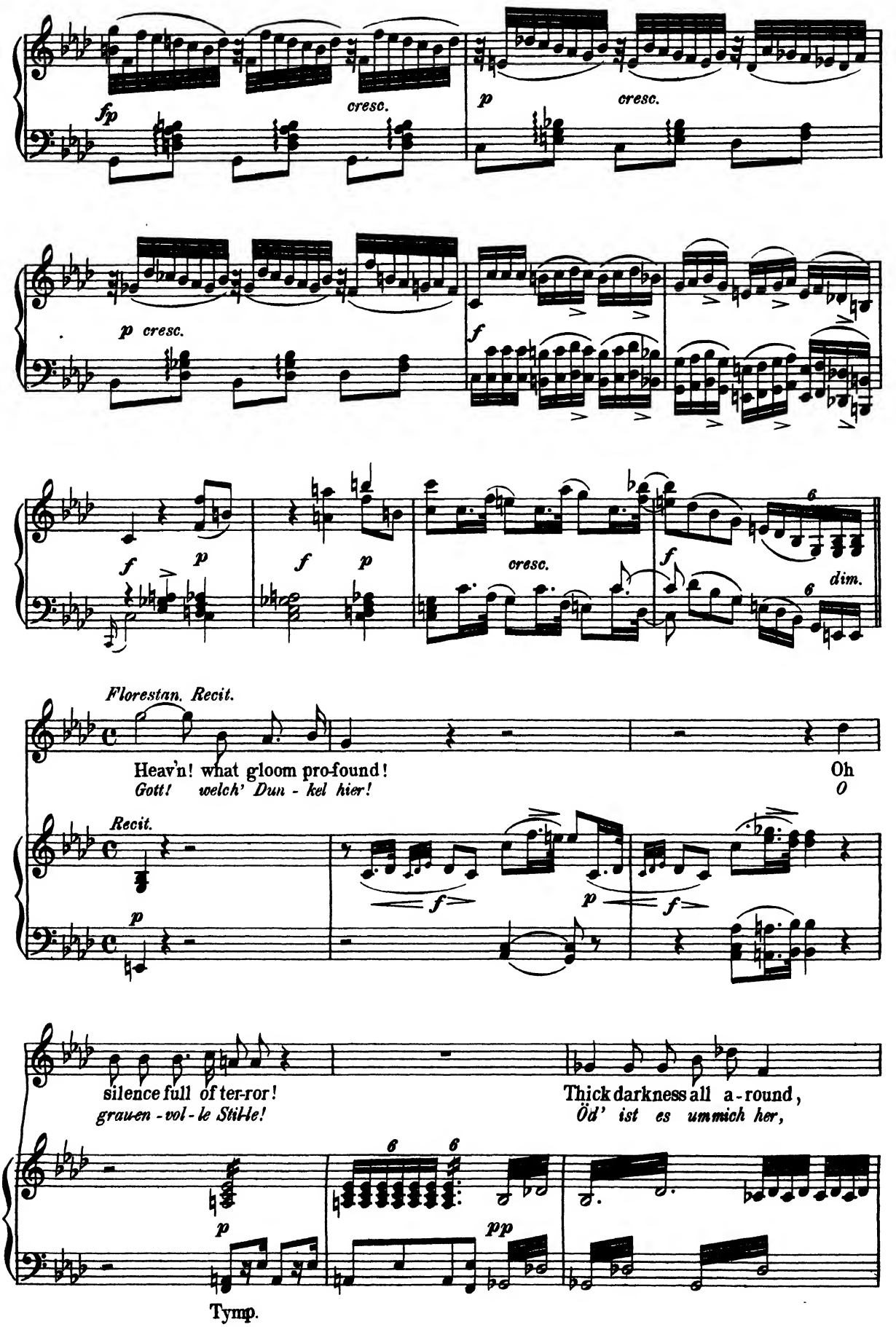
Introduction and Aria.

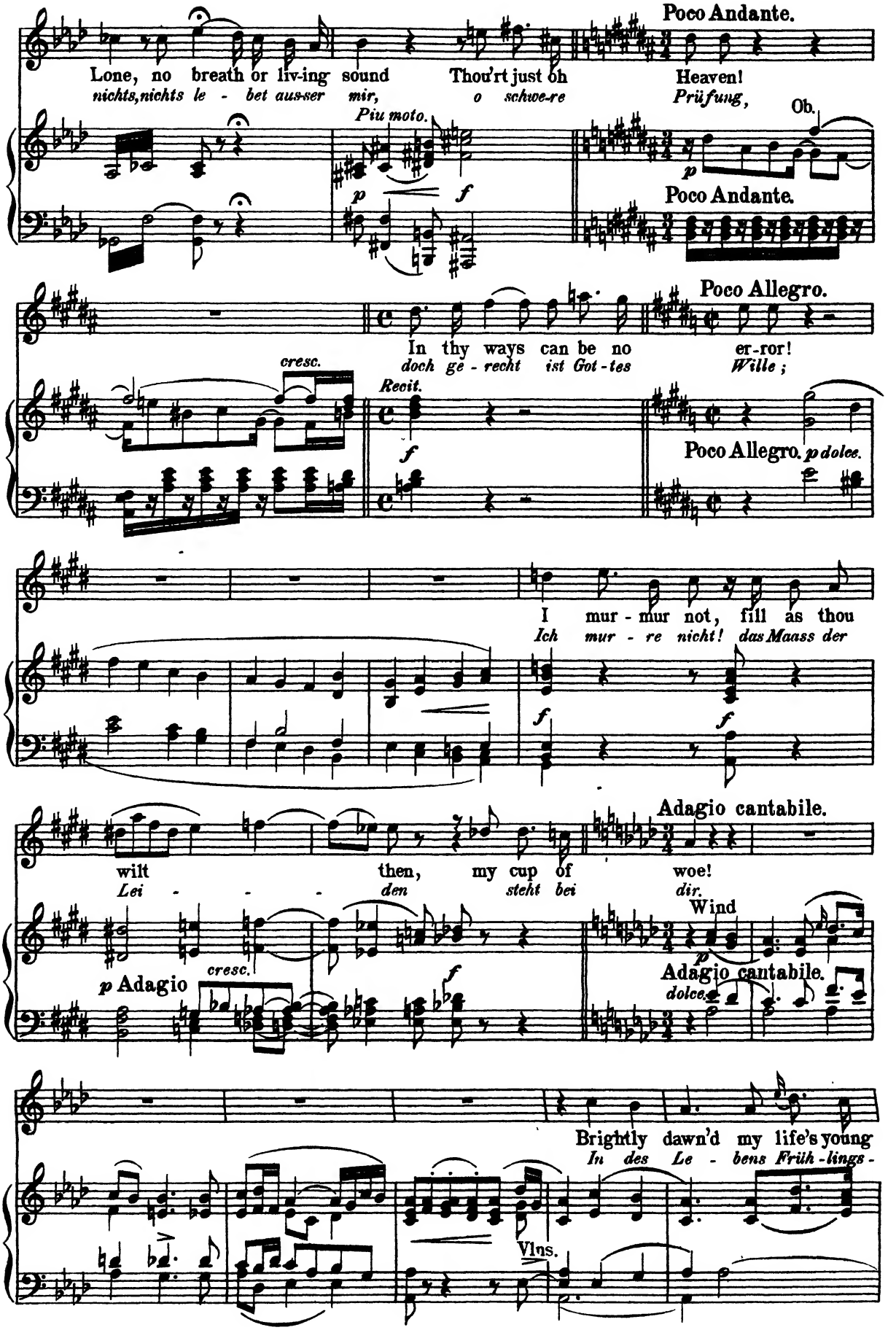
ACT II.

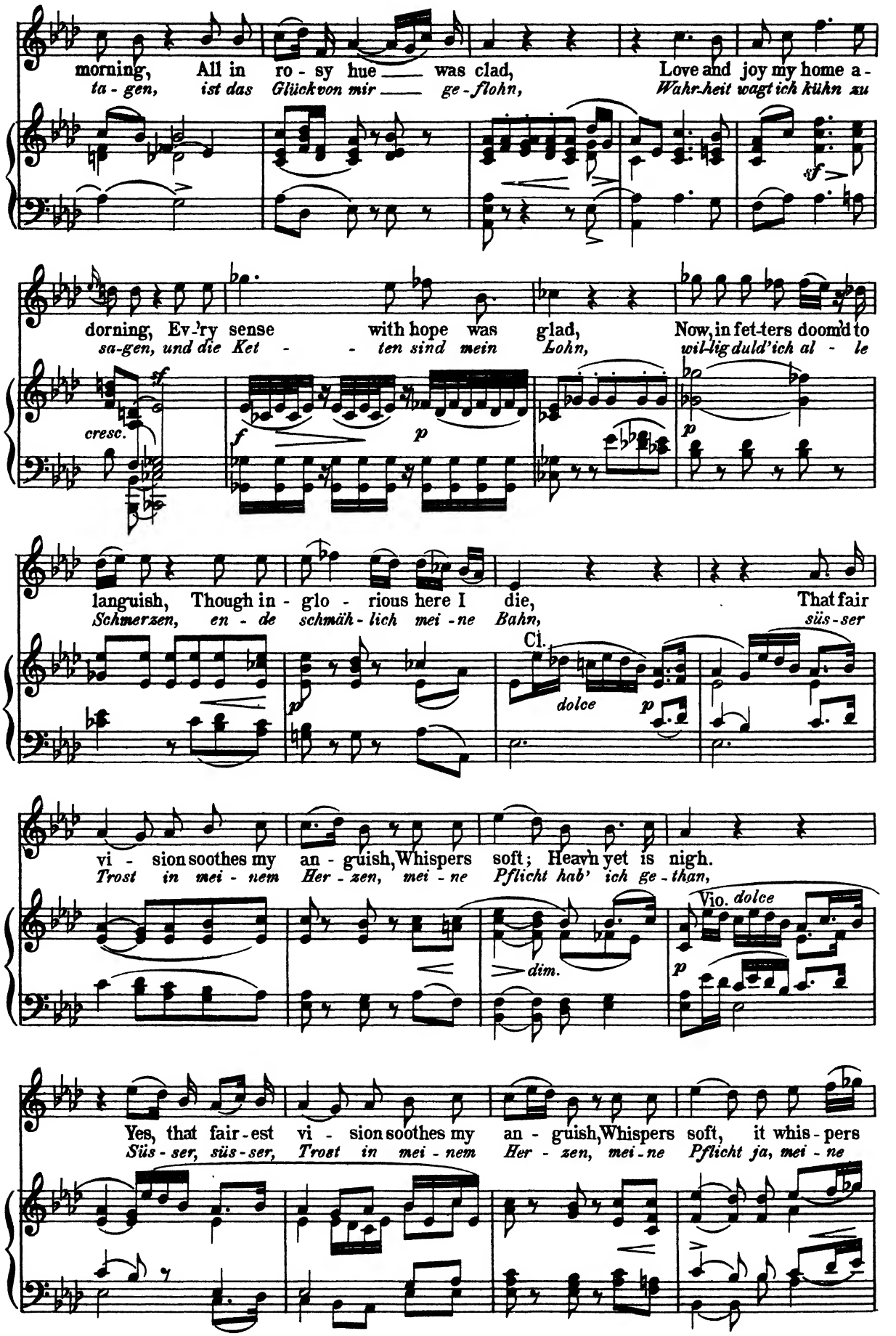
"FIDELIO."

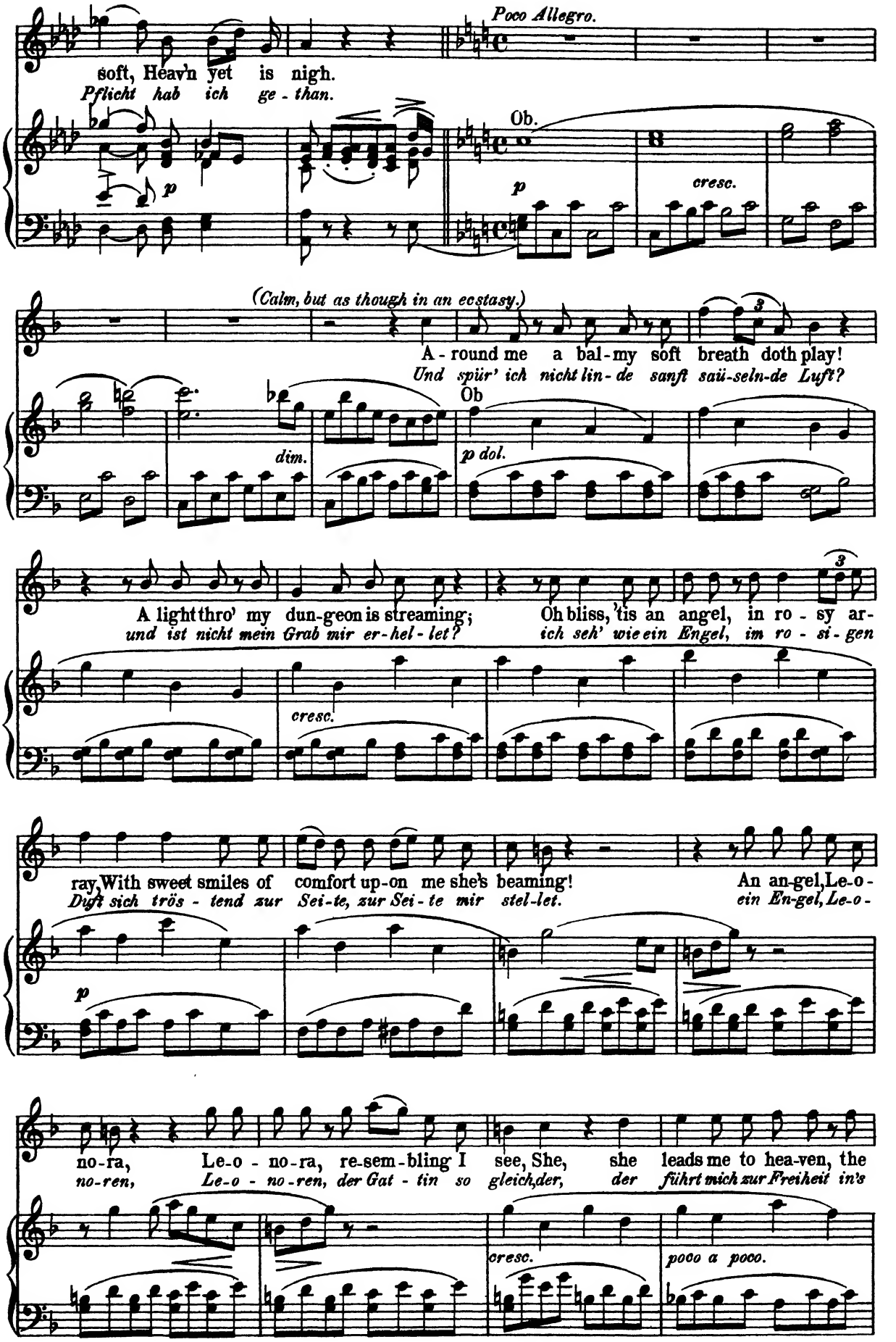
L.von BEETHOVEN.

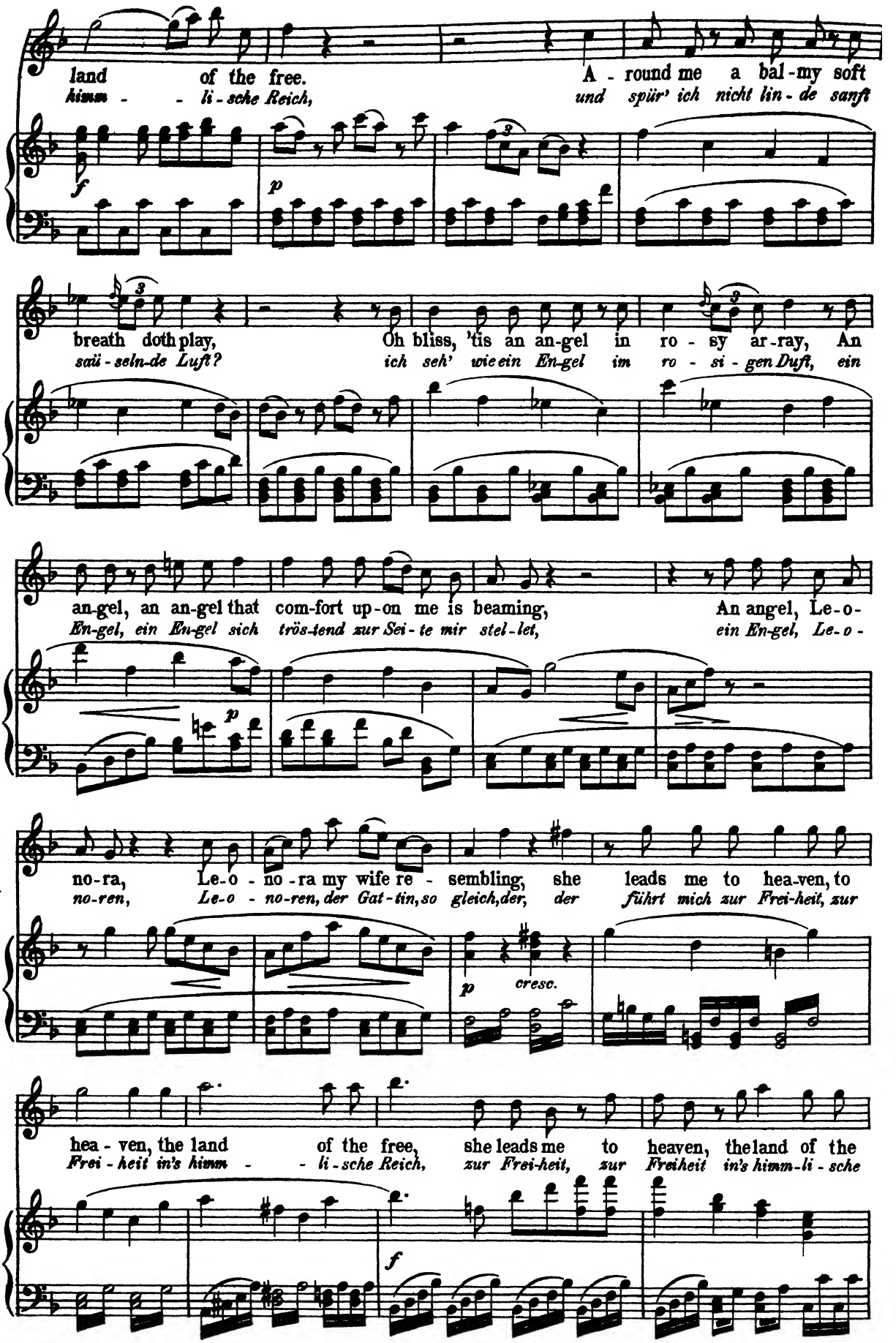


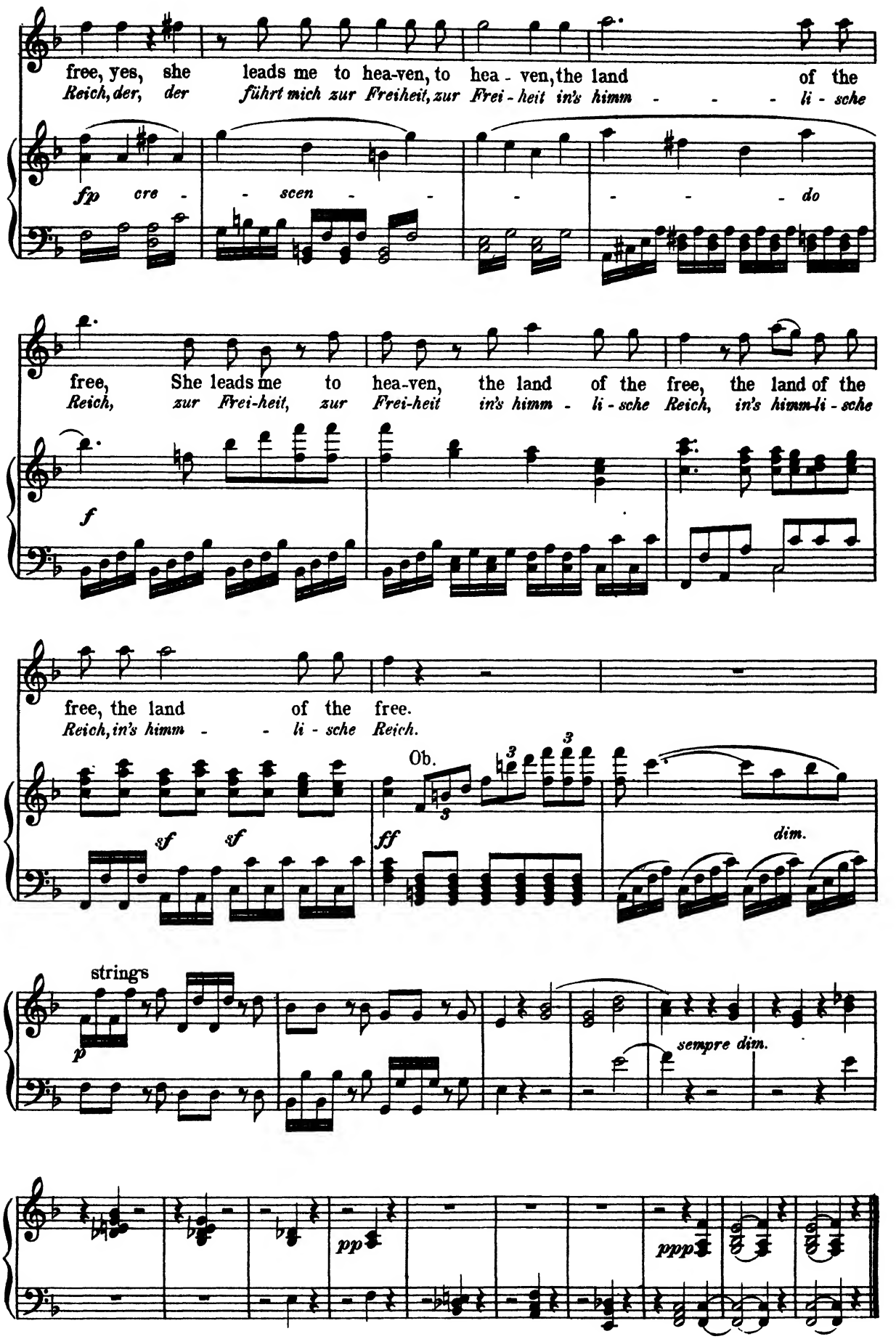

fp
cresc.
p
cresc.
p cresc.
f
f
p
f
p
cresc.
f
dim.
Florestan. Recit.
Heav'n! what gloom pro-found!
Gott! welch' Dun - kel hier!
Oh
O
Recit.
p
f
p
f
silence full of ter-ror!
grau-en - vol - le Stil-le!
Thick darkness all a-round,
Öd' ist es um mich her,
p
pp
Tymp.


Poco Andante.
Lone, no breath or liv-ing sound Thou'rt just oh Heaven!
nichts, nichts le - bet ausser mir, o schwe-re Prüfung,
Piu moto.
Ob.
Poco Andante.
Poco Allegro.
In thy ways can be no er-ror!
doch ge - recht ist Got-tes Wille;
cresc.
Recit.
Poco Allegro. p dolce.
I mur - mur not, fill as thou
Ich mur - re nicht! das Maass der
Adagio cantabile.
wilt then, my cup of woe!
Lei - - - den steht bei dir.
Wind
p Adagio
cresc.
Adagio cantabile.
dolce.
Brightly dawn'd my life's young
In des Le - bens Früh-lings-
Vlns.


morning, All in ro - sy hue was clad, Love and joy my home a -
ta - gen, ist das Glück von mir ge - flohn, Wahr-heit wagt ich kühn zu
sf
dorning, Ev'ry sense with hope was glad, Now, in fet-ters doom'd to
sa-gen, und die Ket - - ten sind mein Lohn, wil-lig duld'ich al - le
cresc.
sf
f
p
p
languish, Though in - glo - rious here I die, That fair
Schmerzen, en - de schmäh - lich mei - ne Bahn, süs - ser
Cl.
dolce
p
vi - sion soothes my an - guish, Whispers soft; Heav'n yet is nigh.
Trost in mei - nem Her - zen, mei - ne Pflicht hab' ich ge - than,
dim.
Vio. dolce
p
Yes, that fair - est vi - sion soothes my an - guish, Whispers soft, it whis - pers
Süs - ser, süs - ser, Trost in mei - nem Her - zen, mei - ne Pflicht ja, mei - ne


Poco Allegro.
soft, Heav'n yet is nigh.
Pflicht hab ich ge - than.
p
Ob.
p
cresc.
(Calm, but as though in an ecstasy.)
A - round me a bal-my soft breath doth play!
Und spür' ich nicht lin - de sanft saü-seln-de Luft?
Ob
dim.
p dol.
A light thro' my dun-geon is streaming;
und ist nicht mein Grab mir er-hel - let?
Oh bliss, 'tis an angel, in ro - sy ar-
ich seh' wie ein Engel, im ro - si - gen
cresc.
ray, With sweet smiles of comfort up-on me she's beaming!
Duft sich trös - tend zur Sei-te, zur Sei - te mir stel-let.
An an-gel, Le-o-
ein En-gel, Le-o-
p
no-ra, Le-o - no-ra, re-sem-bling I see, She, she leads me to hea-ven, the
no-ren, Le-o - no-ren, der Gat - tin so gleich, der, der führt mich zur Freiheit in's
cresc.
poco a poco.


land of the free.
A - round me a bal - my soft
himm - - li - sche Reich,
und spür' ich nicht lin - de sanft
f
p
breath doth play,
Oh bliss, 'tis an an-gel in ro - sy ar-ray, An
saü - seln-de Luft?
ich seh' wie ein En-gel im ro - si - gen Duft, ein
an-gel, an an-gel that com-fort up-on me is beaming,
An angel, Le-o-
En-gel, ein En-gel sich trös-tend zur Sei - te mir stel - let,
ein En-gel, Le-o -
p
no-ra,
Le-o - no - ra my wife re - sembling, she leads me to hea-ven, to
no-ren,
Le-o - no-ren, der Gat - tin, so gleich, der, der führt mich zur Frei-heit, zur
p
cresc.
hea - ven, the land of the free,
she leads me to heaven, the land of the
Frei - heit in's himm - - li - sche Reich,
zur Frei-heit, zur Freiheit in's himm-li - sche
f


free, yes, she leads me to hea-ven, to hea - ven, the land of the
Reich, der, der führt mich zur Freiheit, zur Frei - heit in's himm - - - li - sche
fp cre - - scen - - - - - - do
free, She leads me to hea-ven, the land of the free, the land of the
Reich, zur Frei-heit, zur Frei-heit in's himm - li - sche Reich, in's himm-li - sche
f
free, the land of the free.
Reich, in's himm - - li - sche Reich.
Ob.
sf sf
ff
dim.
strings
p
sempre dim.
pp
ppp

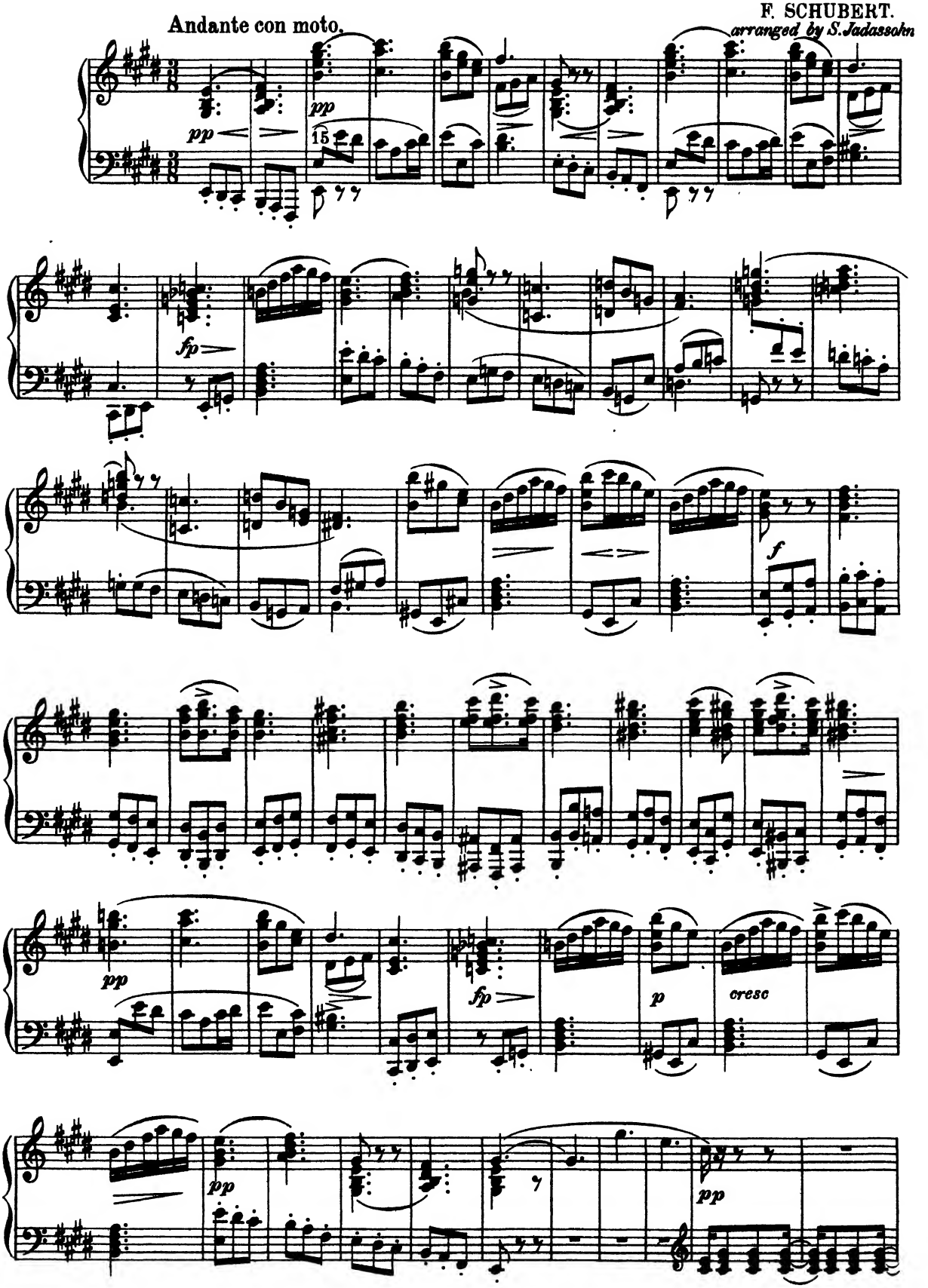
Andante Con Moto

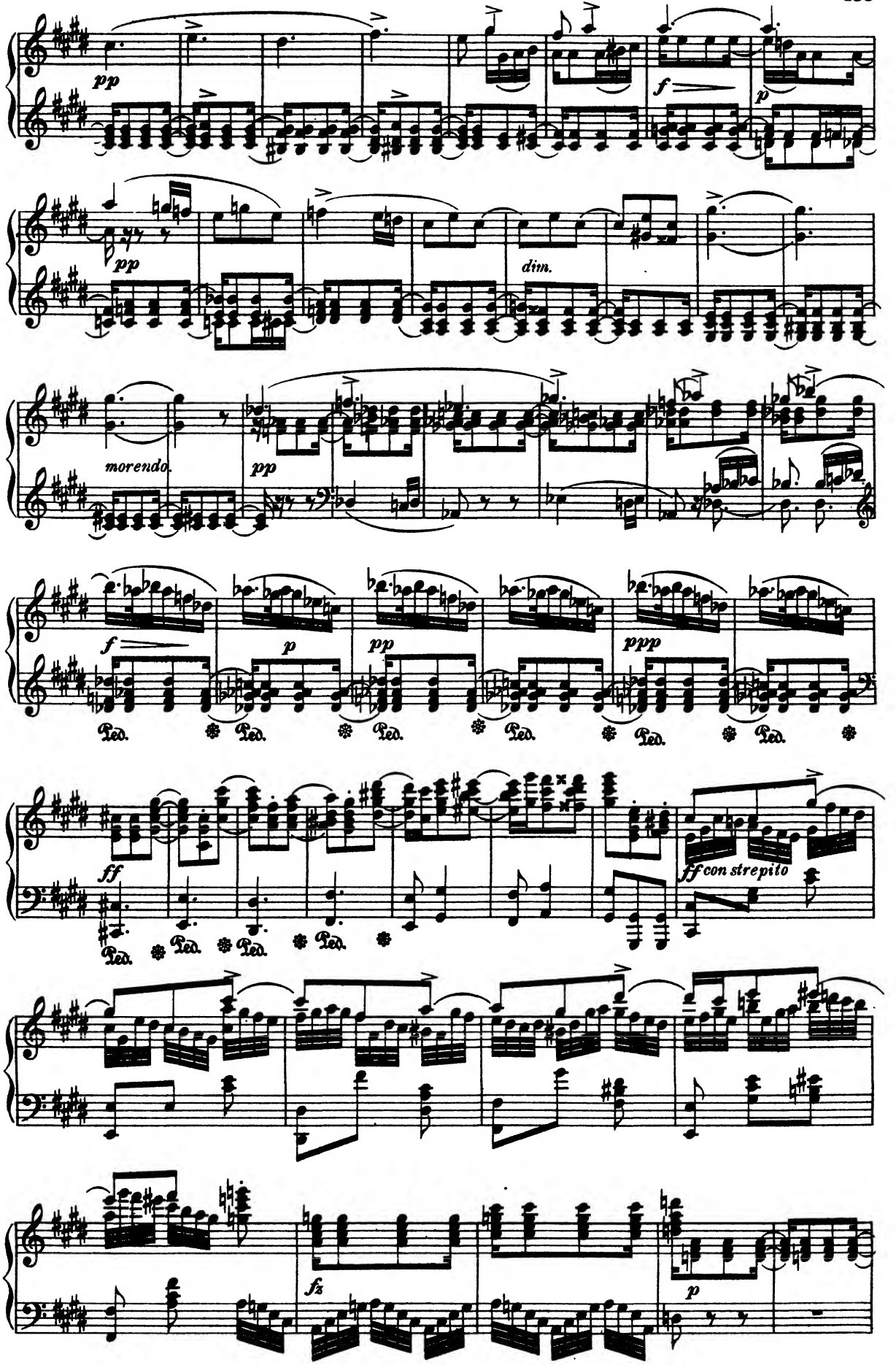
from the

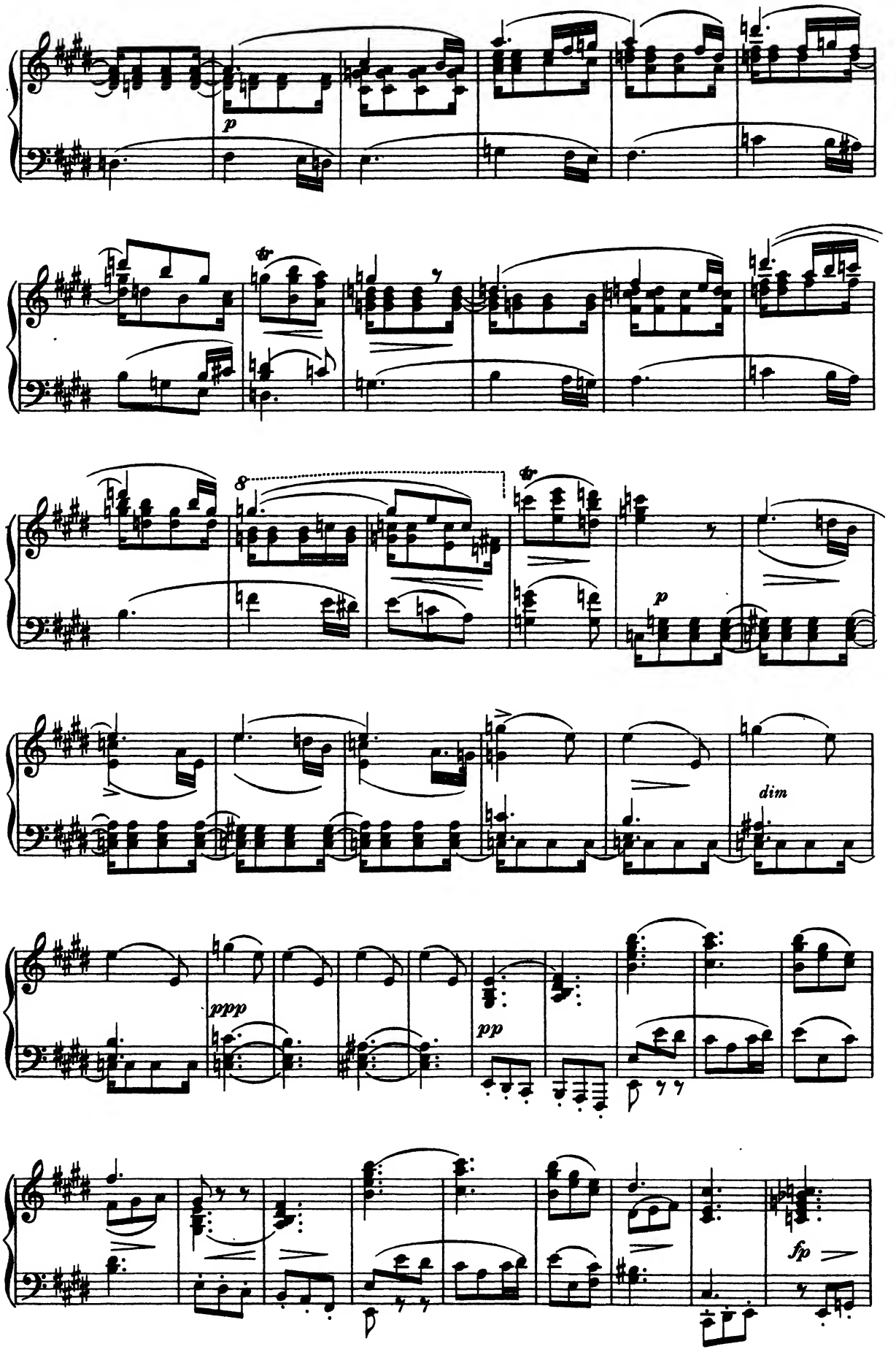
SYMPHONY in B MINOR.

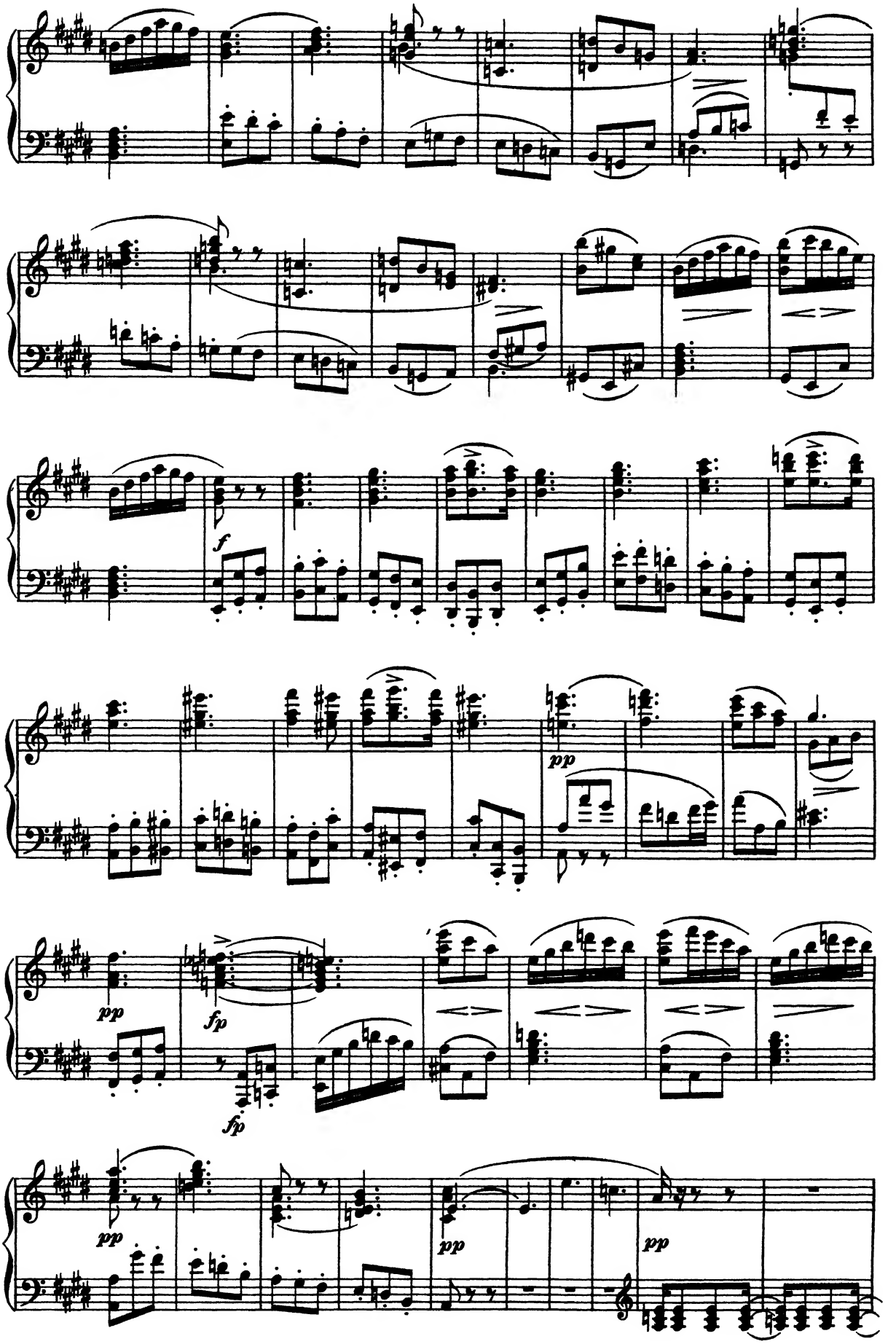
F. SCHUBERT.

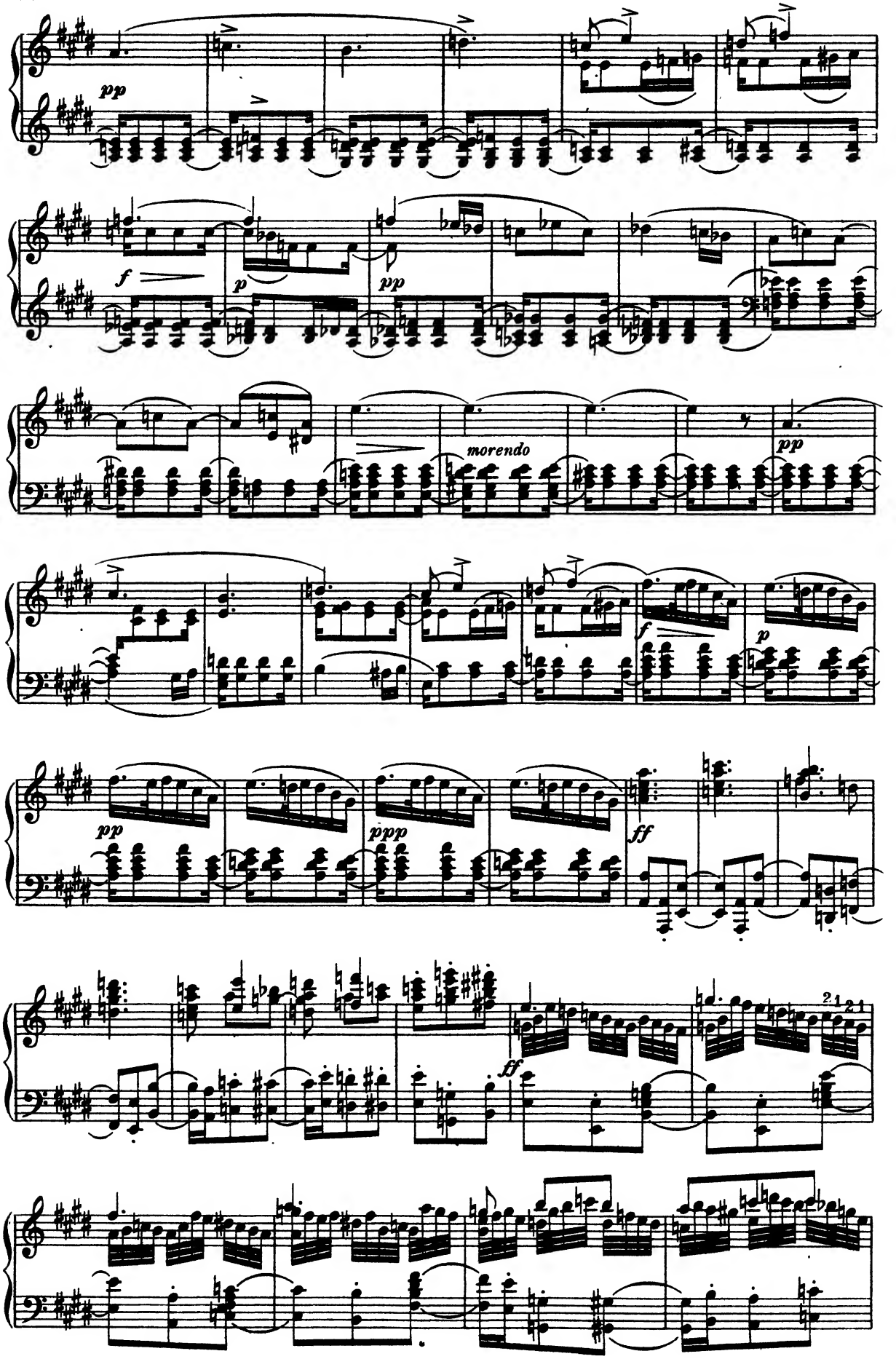
arranged by S. Jadassohn

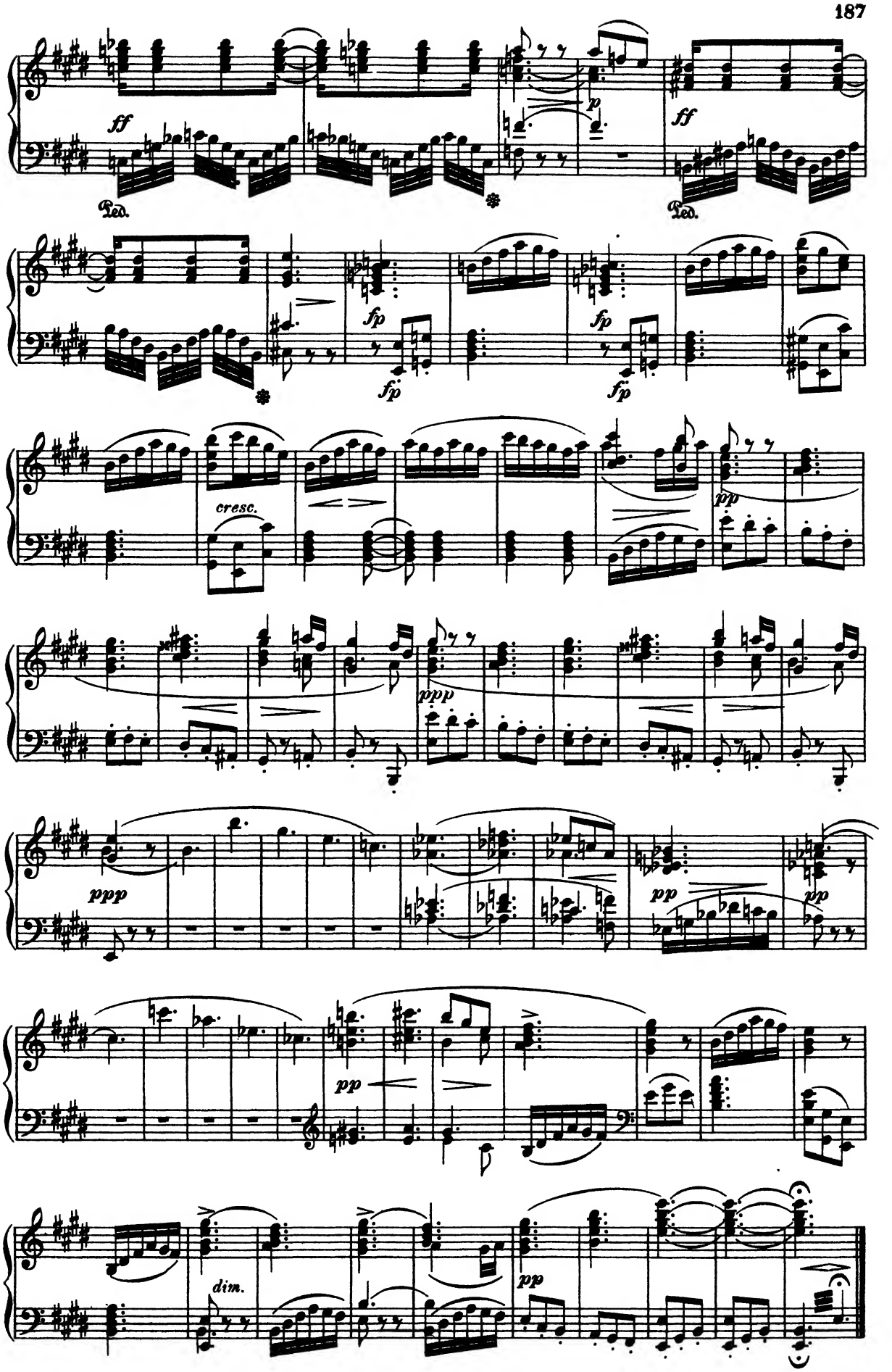



pp
f
p
pp
dim.
morendo.
pp
f
p
pp
ppp
Ped.
ff
ff con strepito
fz
p


p
8
p
dim
ppp
pp
fp


f
pp
pp
fp
fp
pp
pp
pp


pp
f
p
pp
morendo
pp
f
p
pp
ppp
ff
ff
2 1 2 1

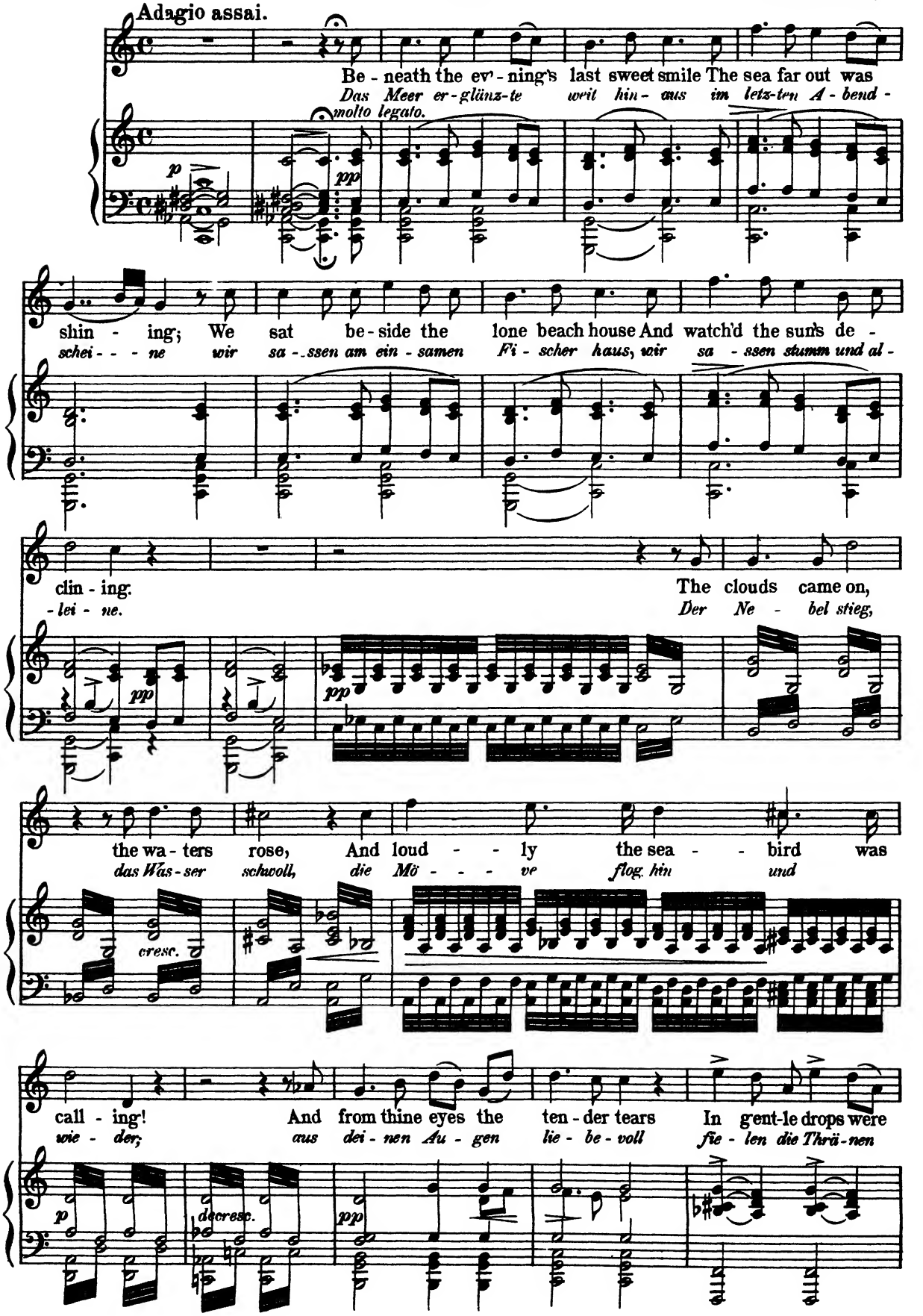

ff
Ped.
p
ff
Ped.
fp
fp
fp
fp
cresc.
pp
ppp
ppp
pp
pp
pp
dim.
pp

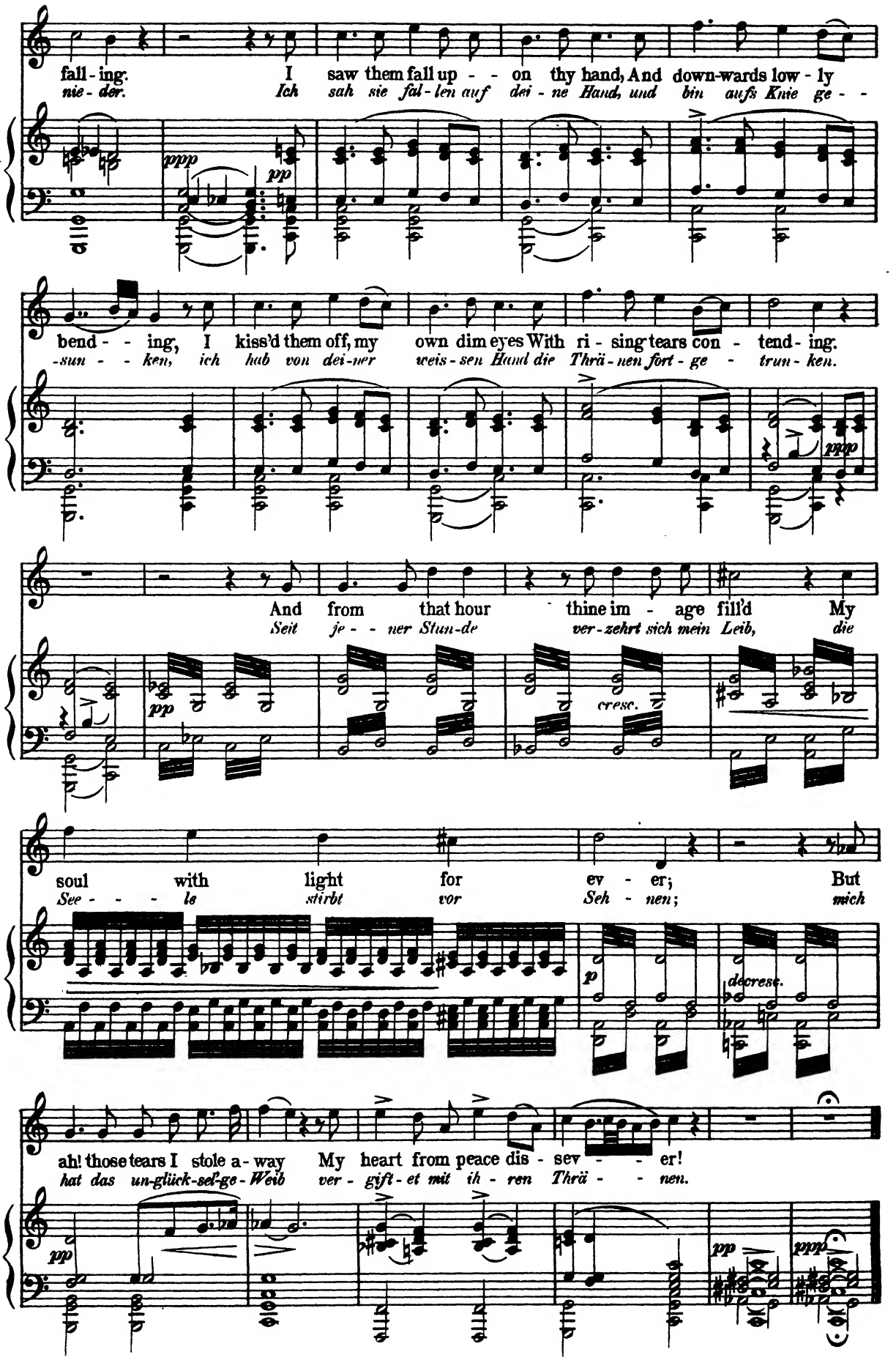
"Beneath the Evening's last sweet Smile."

(AM MEER.)

Heine.

F. SCHUBERT.



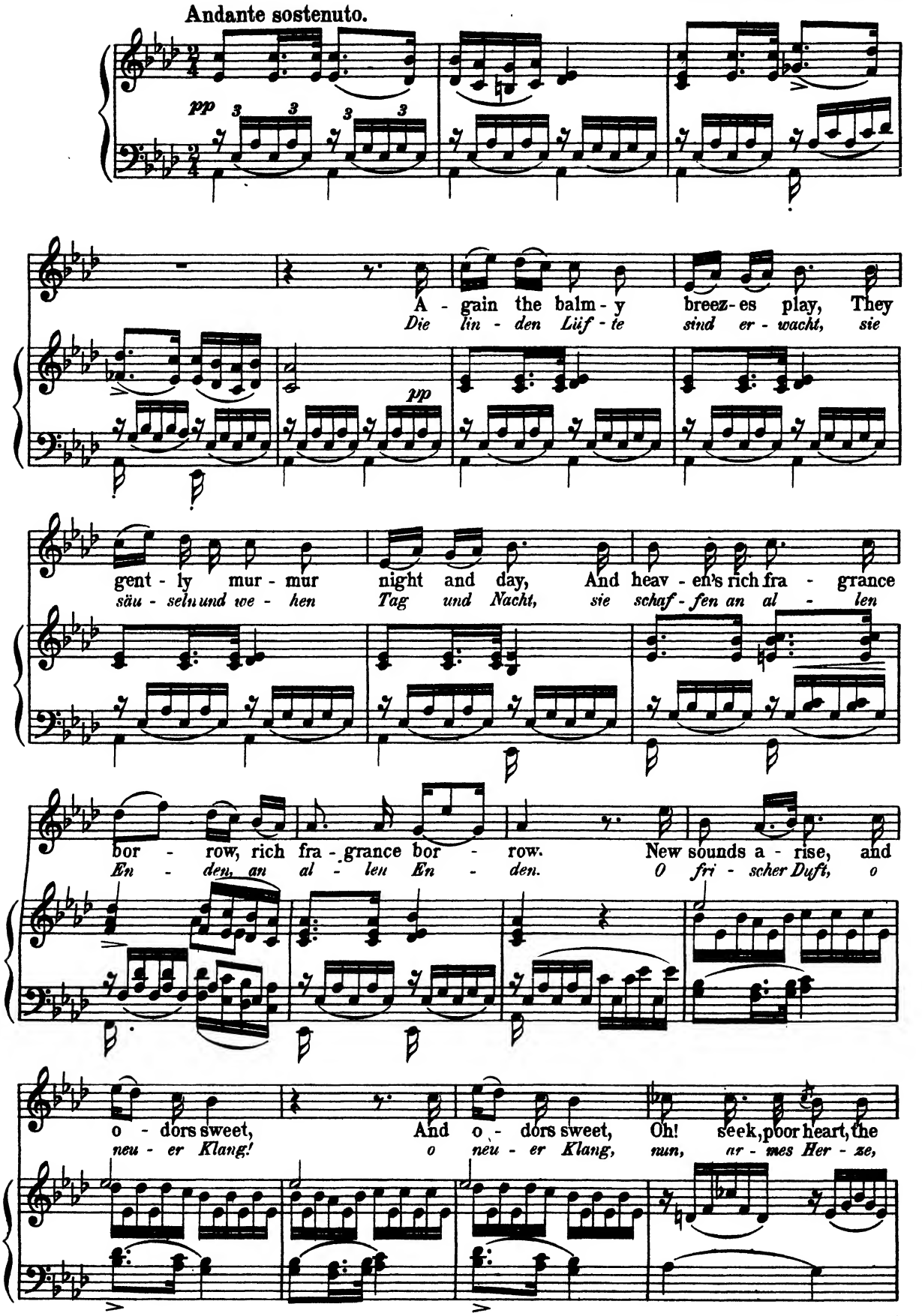

fall - ing. I saw them fall up - - on thy hand, And down-wards low - ly
nie - der. Ich sah sie fal - len auf dei - ne Hand, und bin aufs Knie ge - -
ppp
pp
bend - - ing, I kiss'd them off, my own dim eyes With ri - sing tears con - tend - ing.
-sun - - ken, ich hab von dei-ner weis - sen Hand die Thrä - nen fort - ge - trun - ken.
ppp
And from that hour thine im - age fill'd My
Seit je - - ner Stun-de ver - zehrt sich mein Leib, die
pp
cresc.
soul with light for ev - er; But
See - - - le stirbt vor Seh - nen; mich
p
decresc.
ah! those tears I stole a - way My heart from peace dis - sev - - - er!
hat das un-glück-sel'ge - Weib ver - gift - et mit ih - ren Thrä - - - nen.
pp
pp
ppp

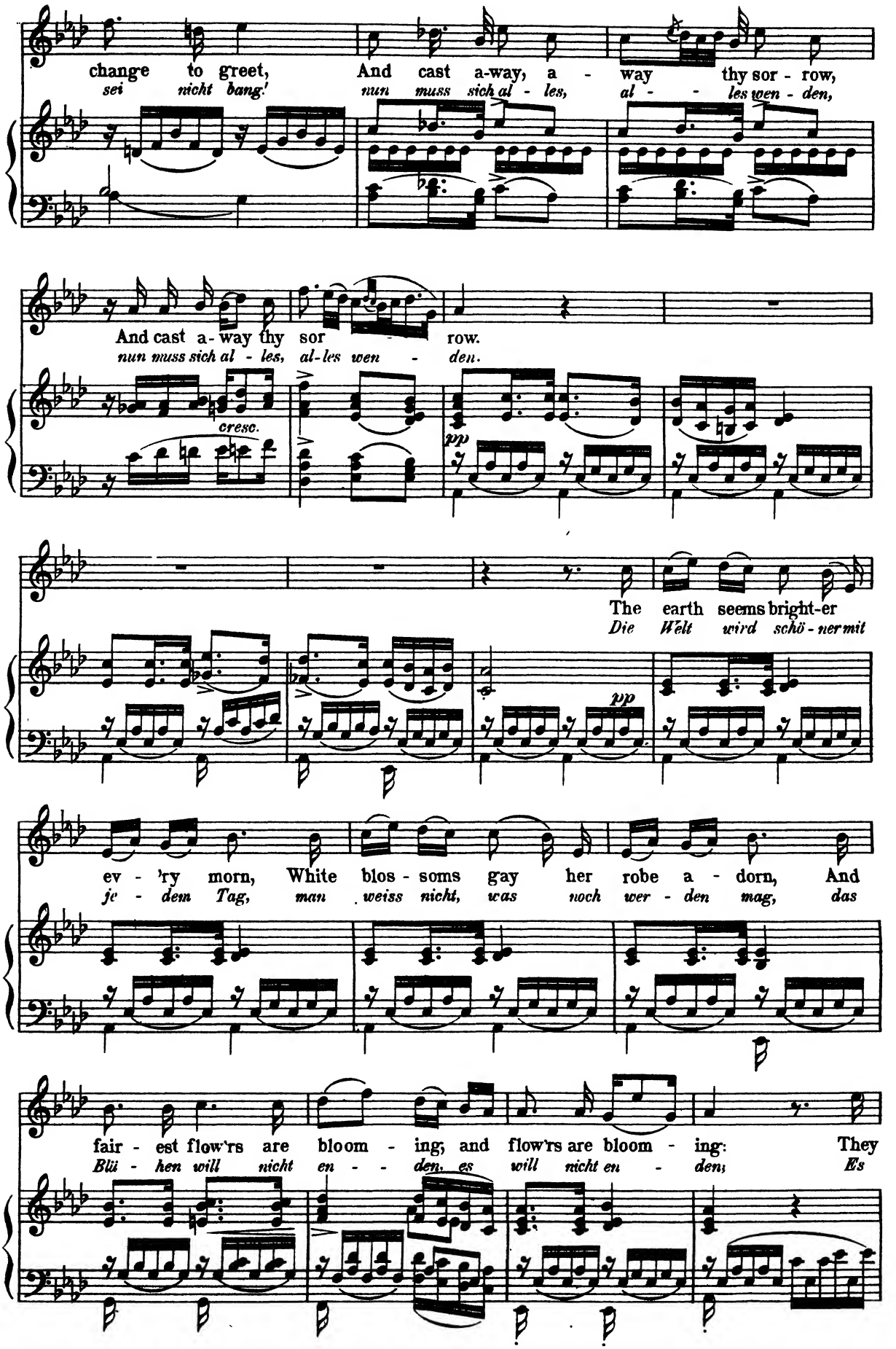
Faith in Spring.

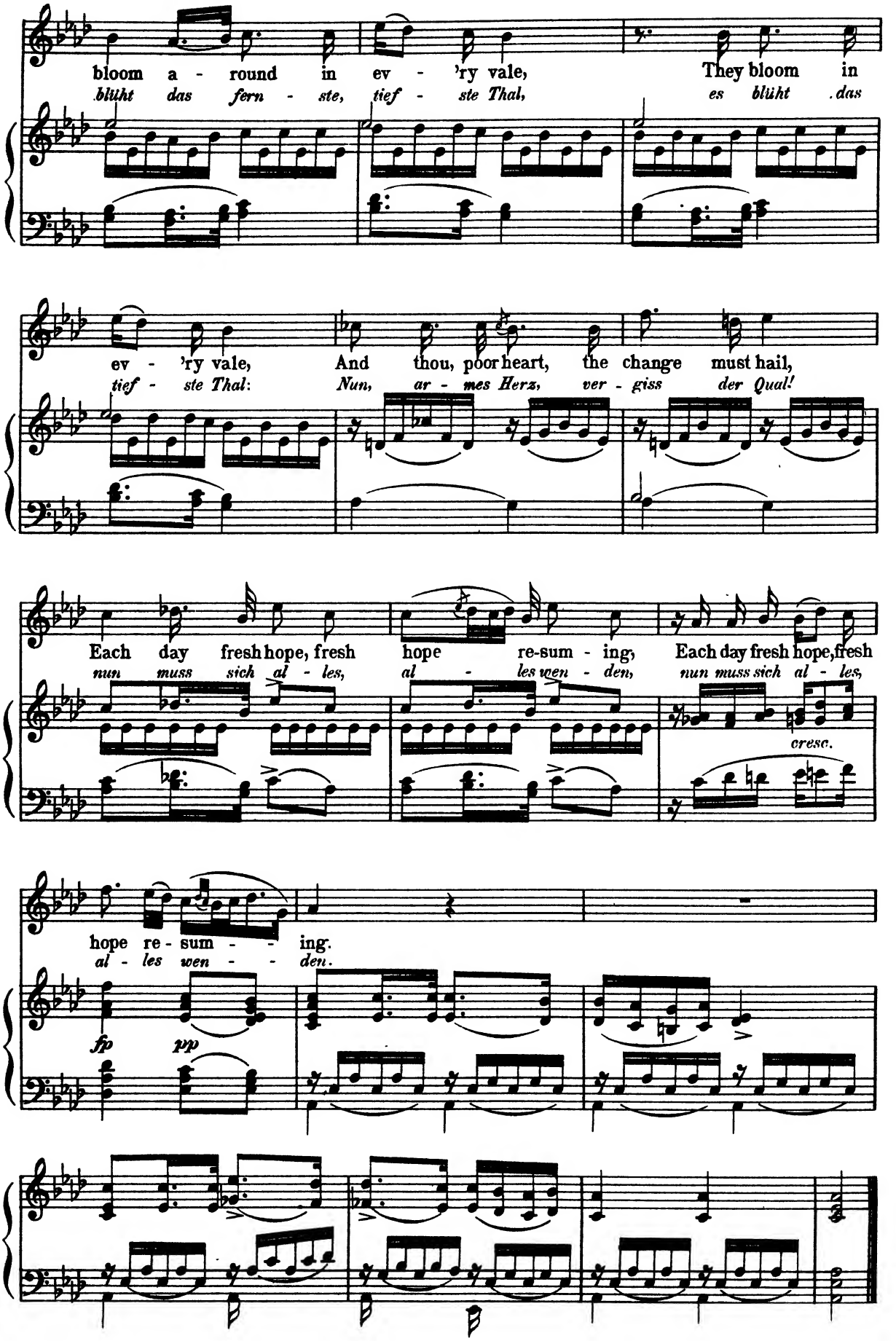
(FRÜHLINGSGLAUBE.)

Uhland.

F. SCHUBERT. Op. 20. №2.




change to greet, And cast a-way, a - way thy sor - row,
sei nicht bang! nun muss sich al - les, al - les wen - den,
And cast a-way thy sor row.
nun muss sich al - les, al-les wen - den.
cresc.
pp
The earth seems bright-er
Die Welt wird schö - ner mit
pp
ev - 'ry morn, White blos - soms gay her robe a - dorn, And
je - dem Tag, man weiss nicht, was noch wer - den mag, das
fair - est flow'rs are bloom - ing; and flow'rs are bloom - ing: They
Blü - hen will nicht en - den, es will nicht en - den; Es


bloom a - round in ev - 'ry vale, They bloom in
blüht das fern - ste, tief - ste Thal, es blüht das
ev - 'ry vale, And thou, poor heart, the change must hail,
tief - ste Thal: Nun, ar - mes Herz, ver - giss der Qual!
Each day fresh hope, fresh hope re-sum - ing; Each day fresh hope, fresh
nun muss sich al - les, al - les wen - den, nun muss sich al - les,
cresc.
hope re - sum - - ing.
al - les wen - - den.
fp
pp

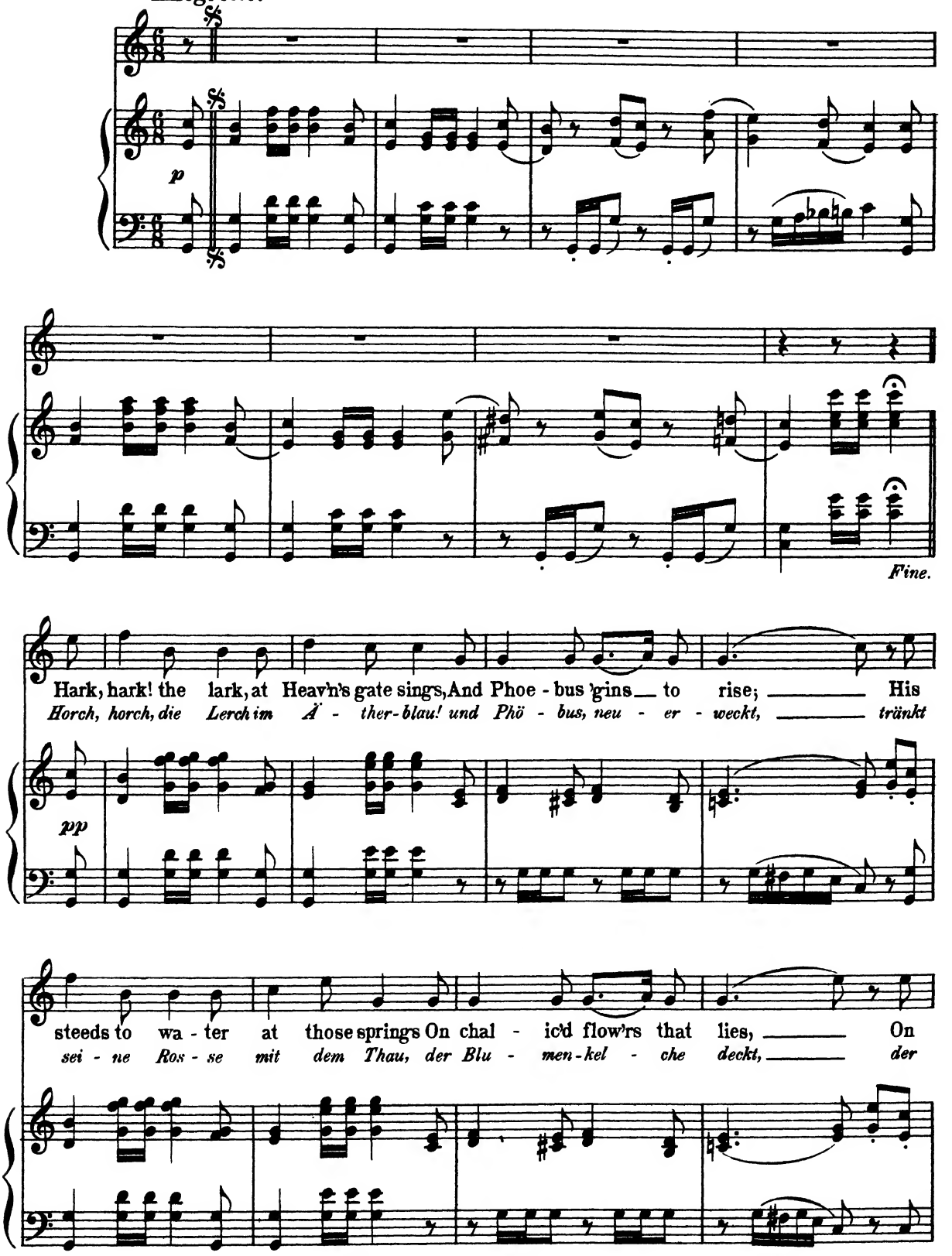
Hark, Hark! the Lark.

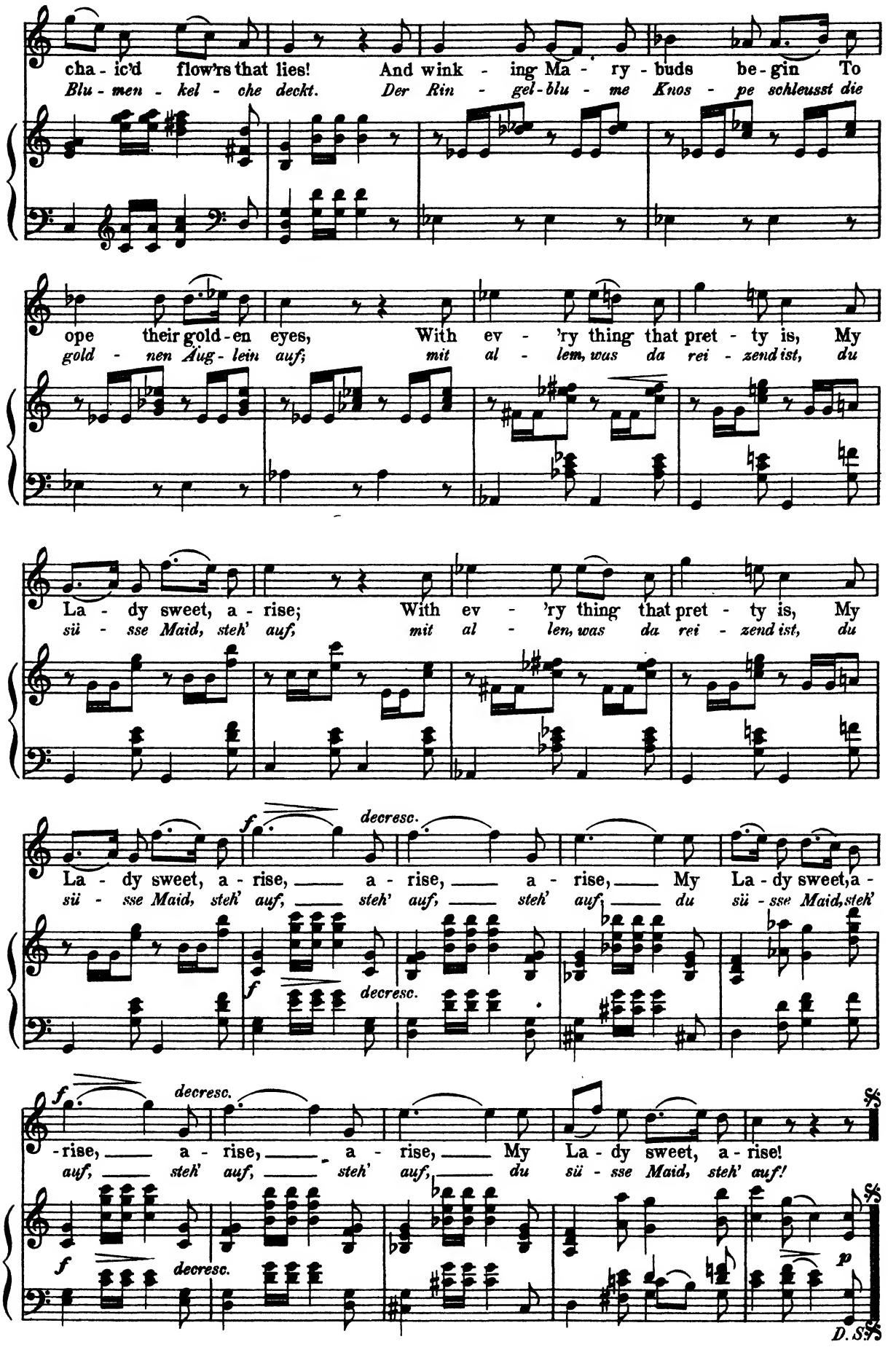
(Shakespeare.)

(STÄNDCHEN.)

Allegretto.

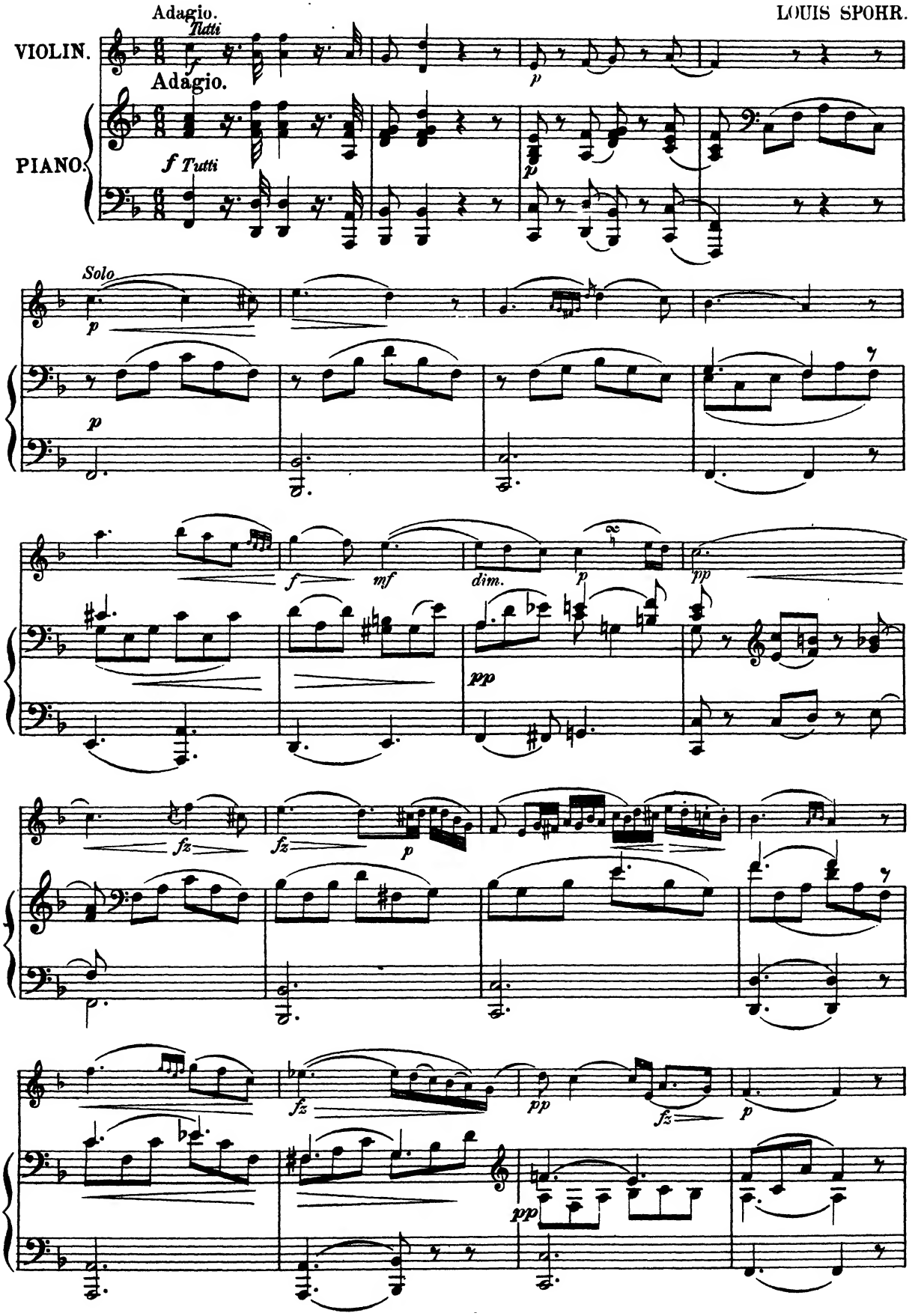
FR. SCHUBERT.

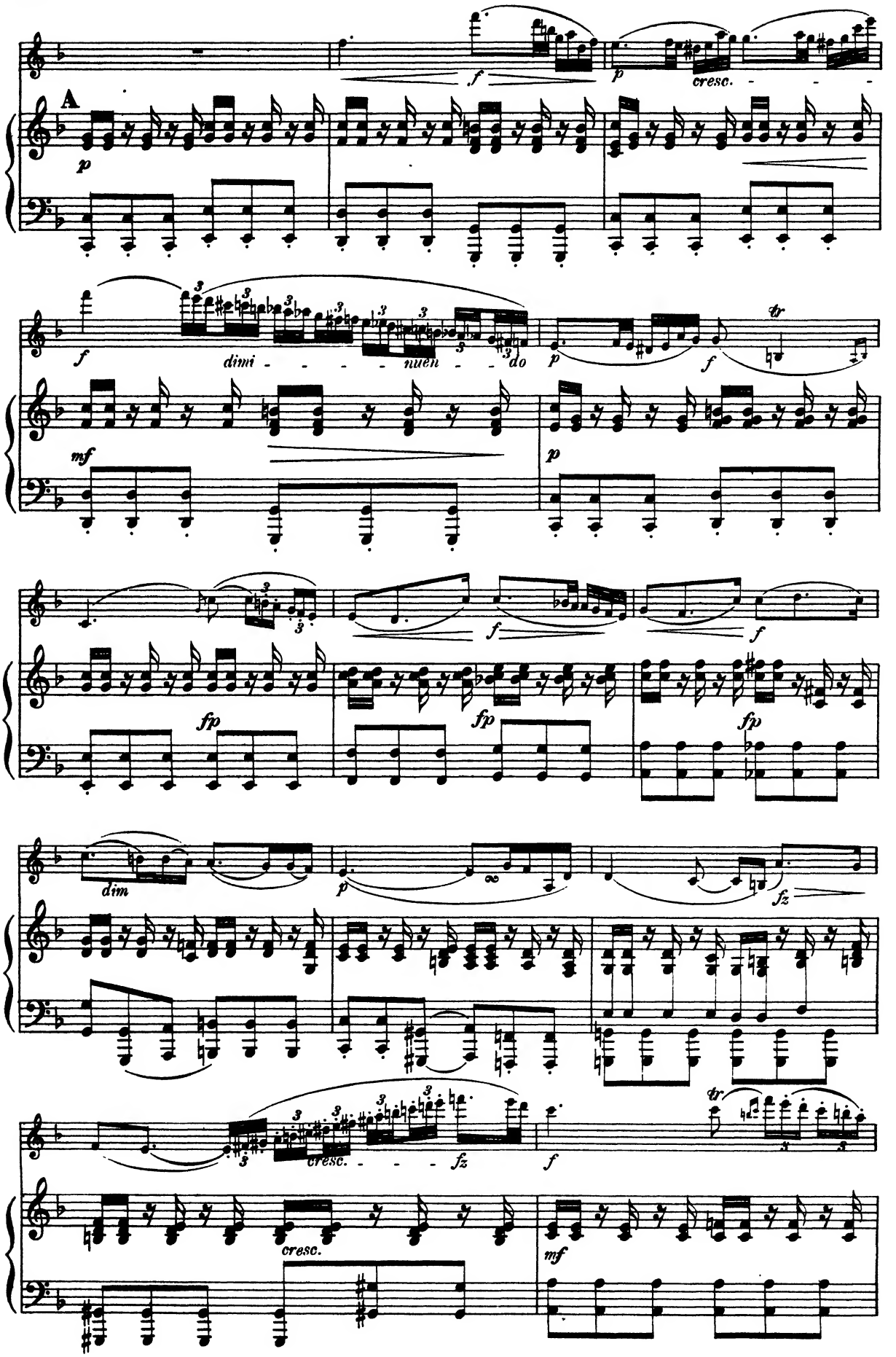


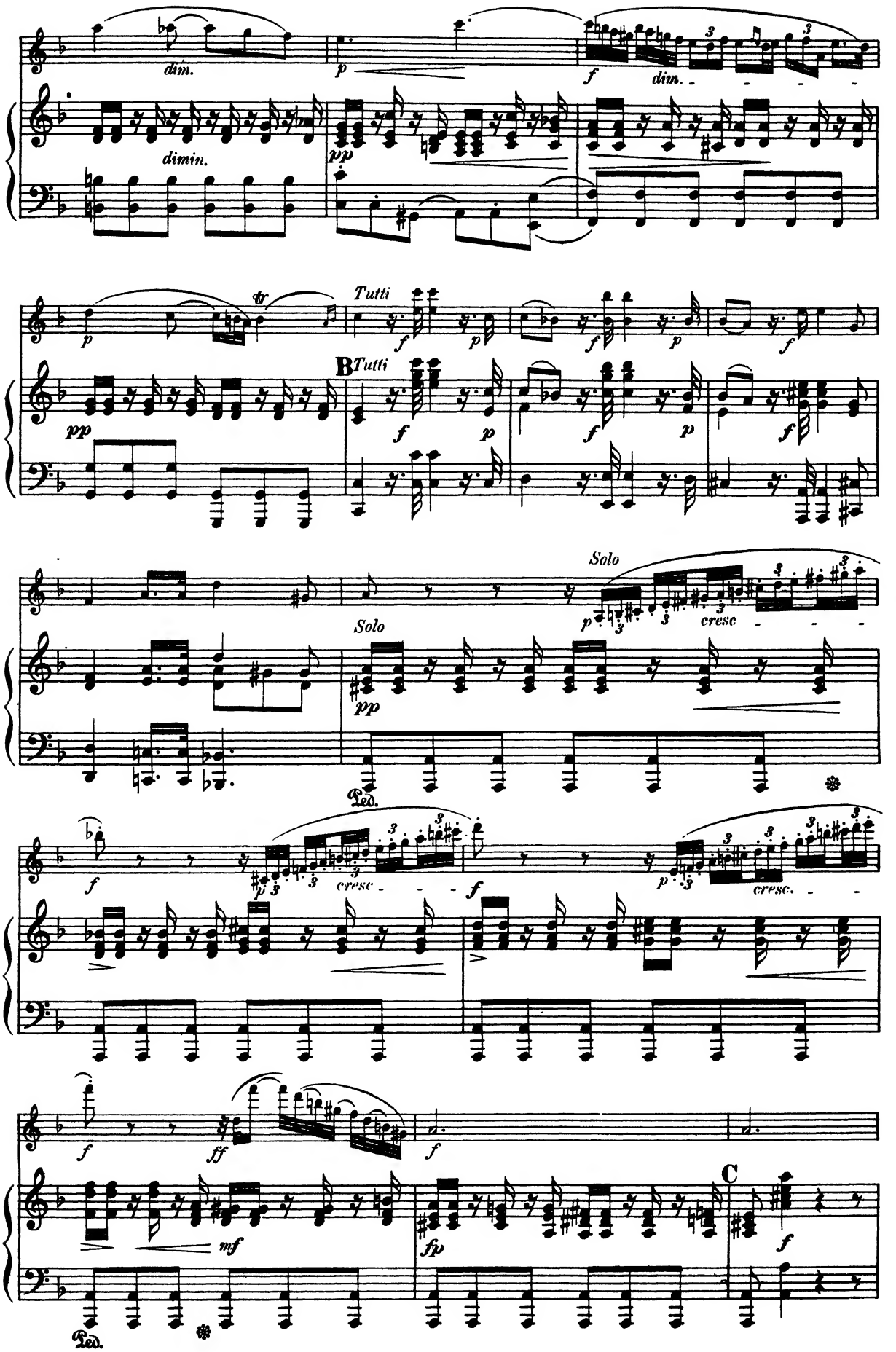

cha - ic'd flow'rs that lies! And wink - ing Ma - ry - buds be - gin To
Blu - men - kel - che deckt. Der Rin - gel - blu - me Knos - pe schleusst die
ope their gold - en eyes, With ev - 'ry thing that pret - ty is, My
gold - nen Aug - lein auf; mit al - lem, was da rei - zend ist, du
La - dy sweet, a - rise; With ev - 'ry thing that pret - ty is, My
sü - sse Maid, steh' auf, mit al - len, was da rei - zend ist, du
f decresc.
La - dy sweet, a - rise, a - rise, a - rise, My La - dy sweet, a -
sü - sse Maid, steh' auf, steh' auf, steh' auf, du sü - sse Maid, steh'
f decresc.
f decresc.
-rise, a - rise, a - rise, My La - dy sweet, a - rise!
auf, steh' auf, steh' auf, du sü - sse Maid, steh' auf!
f decresc.
p
D.S.

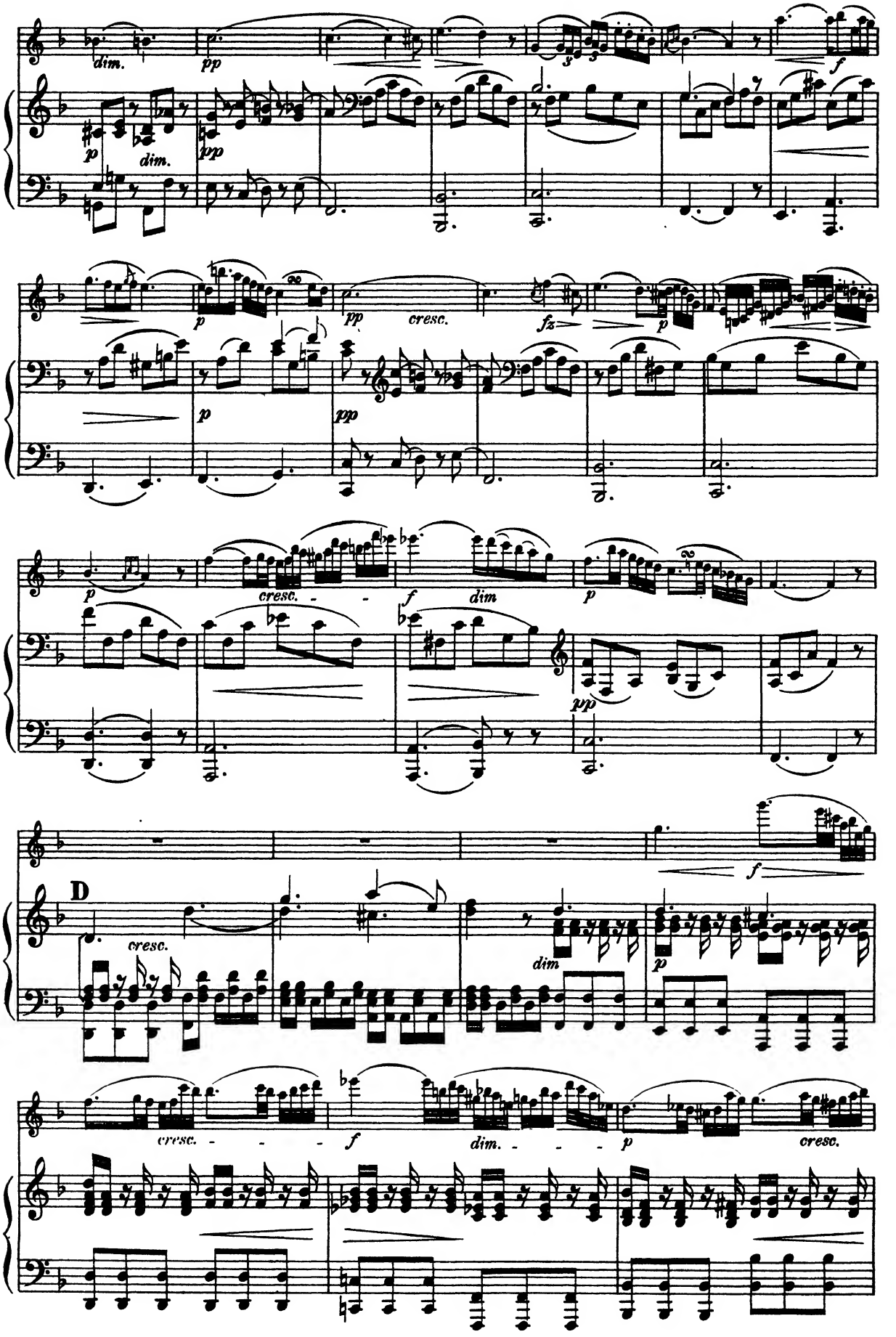
Adagio
from the
VIOLIN CONCERTO No9.

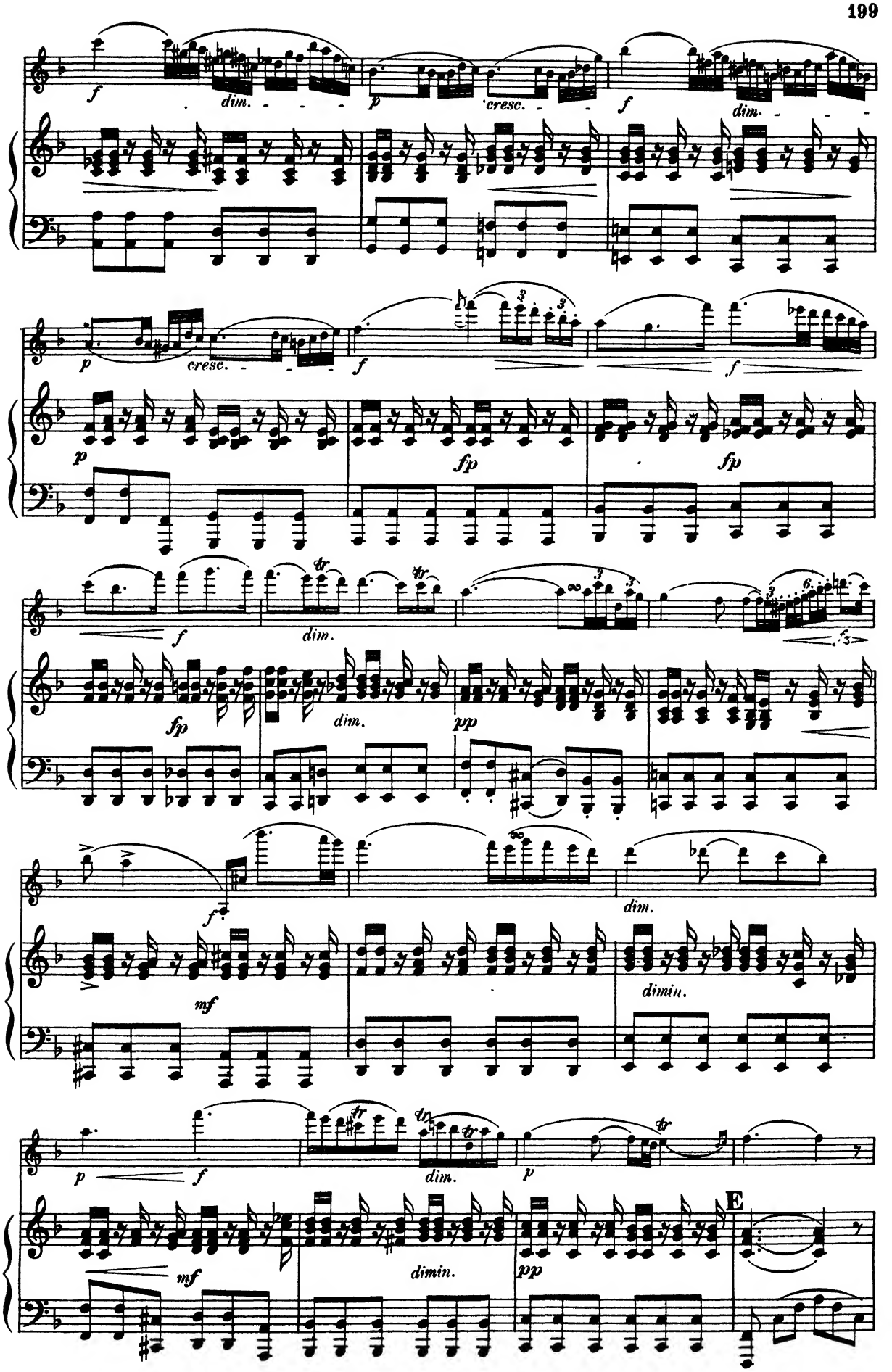
LOUIS SPOHR.

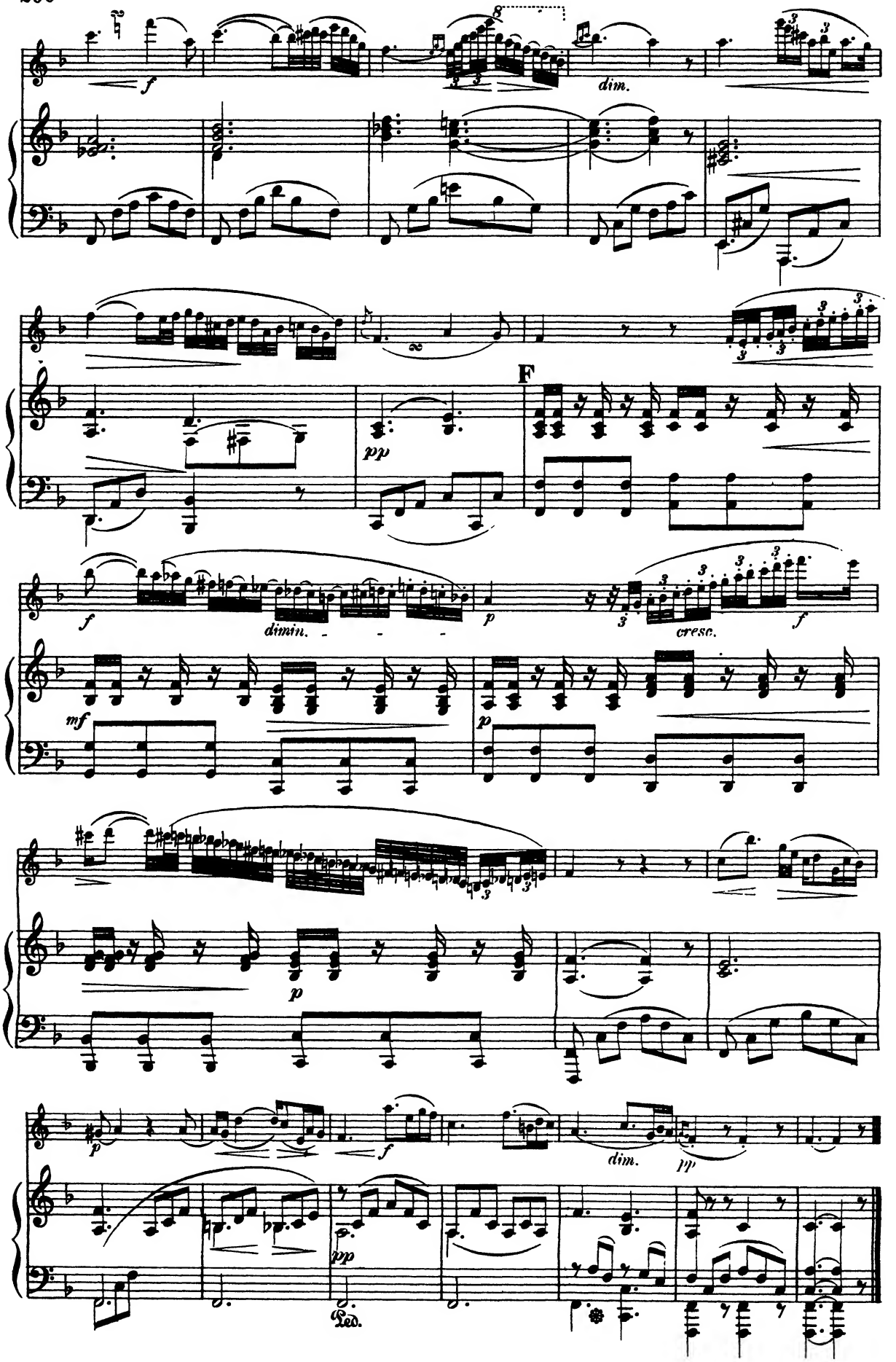



A
f
p
cresc.
dimi - - - - - nuen - - do
tr
mf
fp
dim
fz
cresc.
mf


dim.
dimin.
Tutti
B
Tutti
Solo
Solo
cresc
Ped.
cresc.
C
Ped.

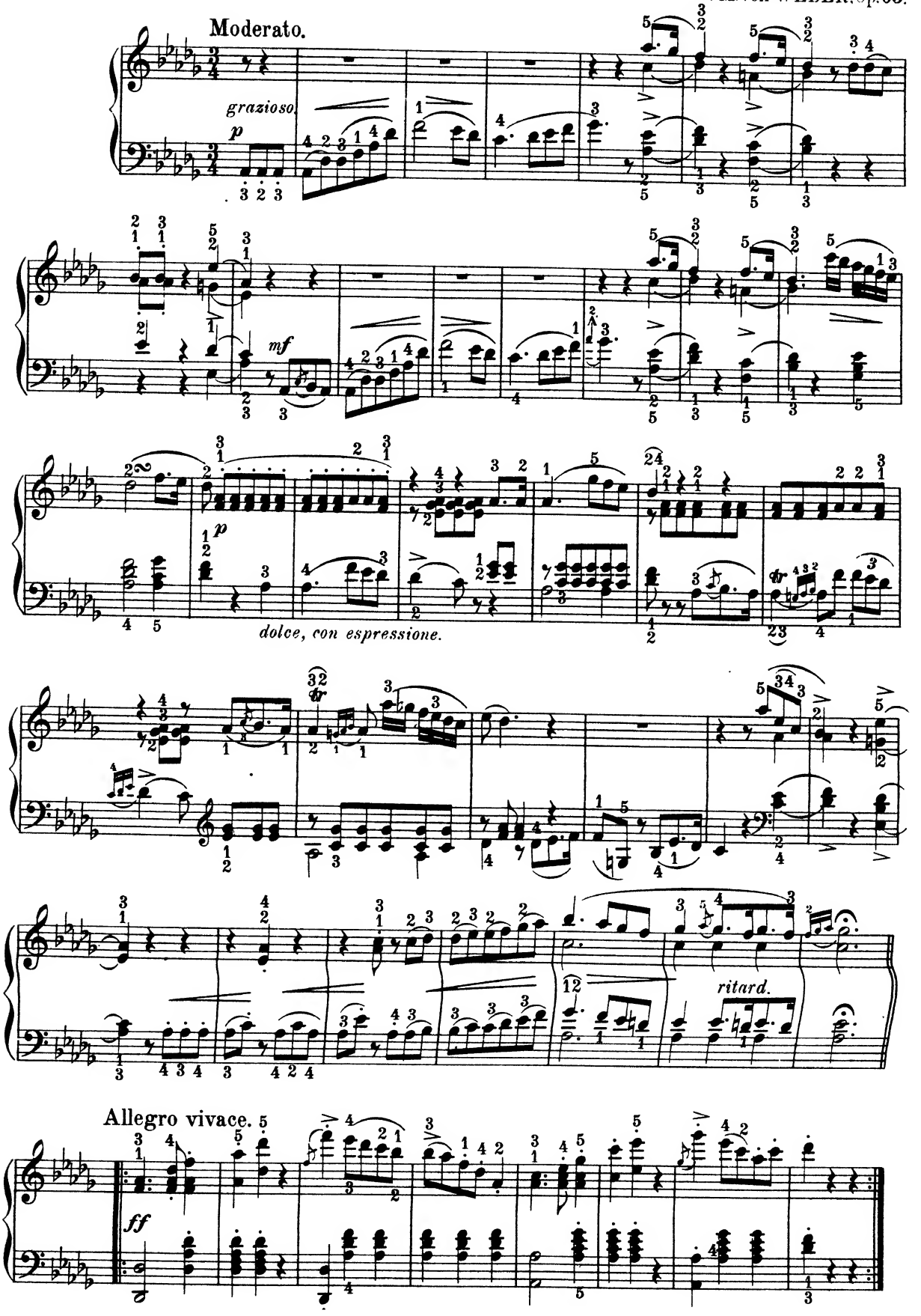

dim.
pp
p
dim.
pp
f
p
pp
cresc.
fz
p
p
pp
p
cresc.
f
dim
p
pp
f
D
cresc.
dim
p
cresc.
f
dim.
p
cresc.

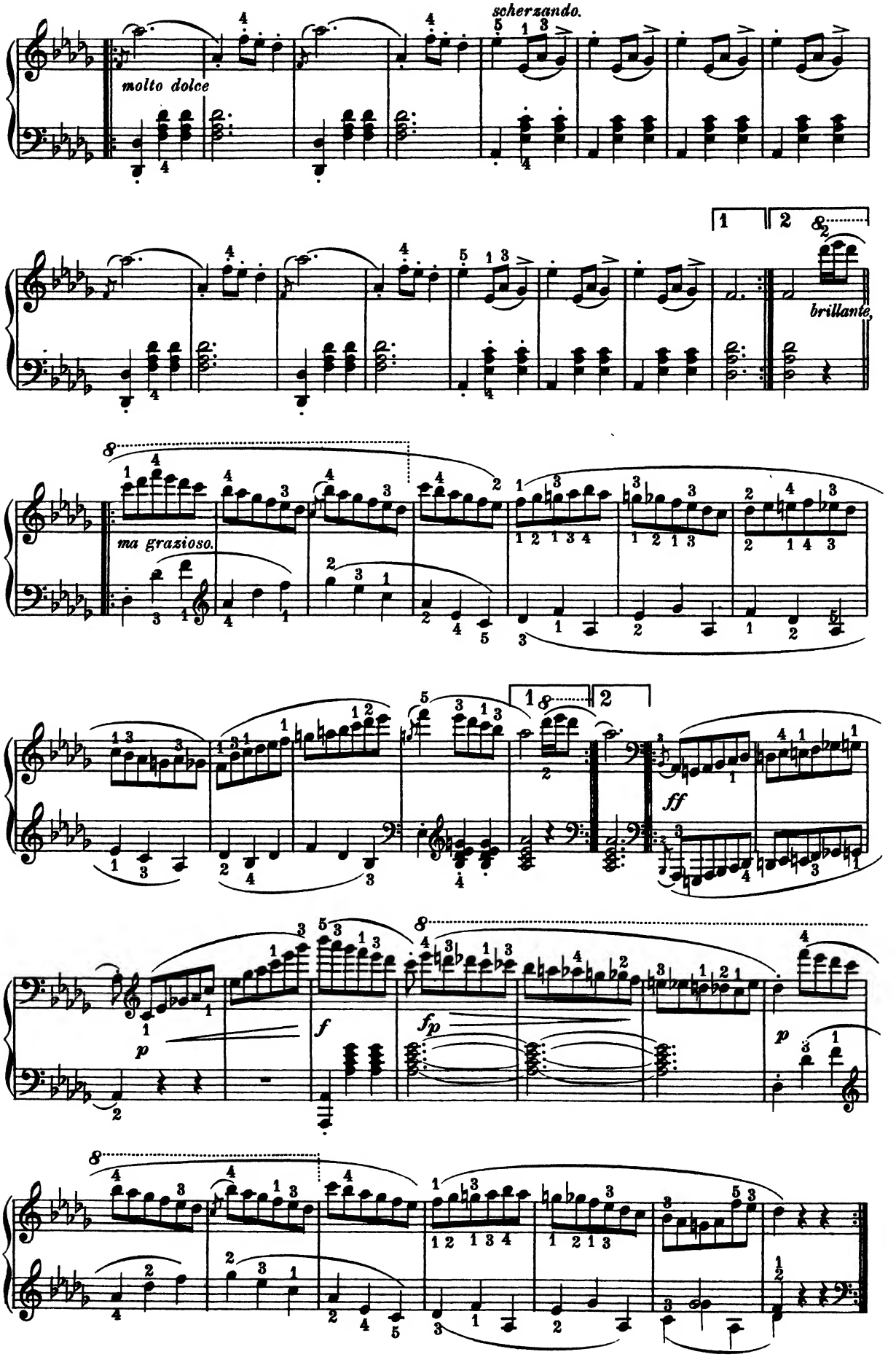

f
dim.
p
cresc.
f
dim.
p
cresc.
f
f
p
fp
fp
f
dim.
fp
dim.
pp
f
dim.
mf
dimin.
p
f
dim.
p
mf
dimin.
pp
E

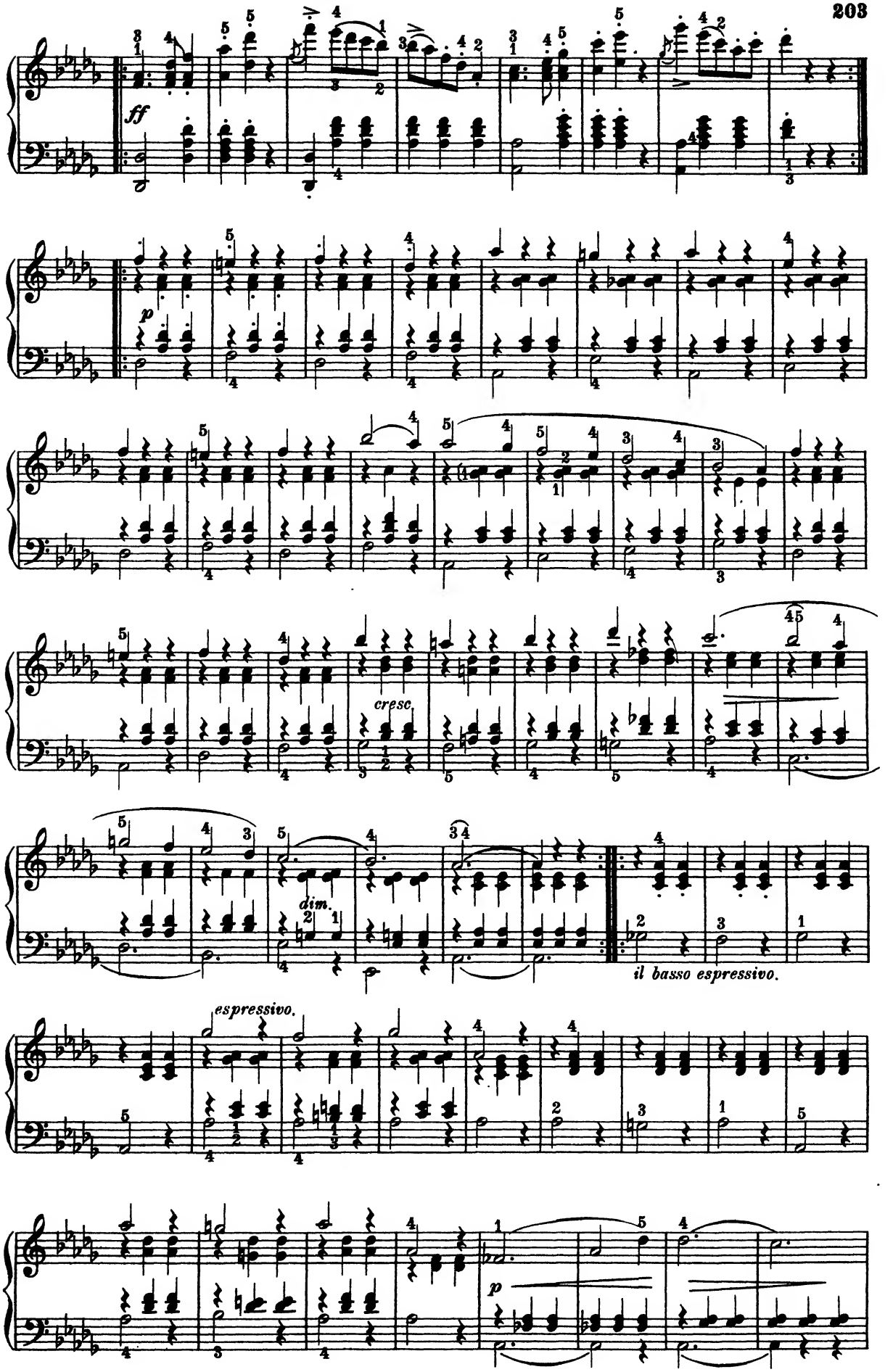

f
dim.
pp
F
f
dimin.
p
cresc.
f
mf
p
p
p
f
dim.
pp
pp
Ped.

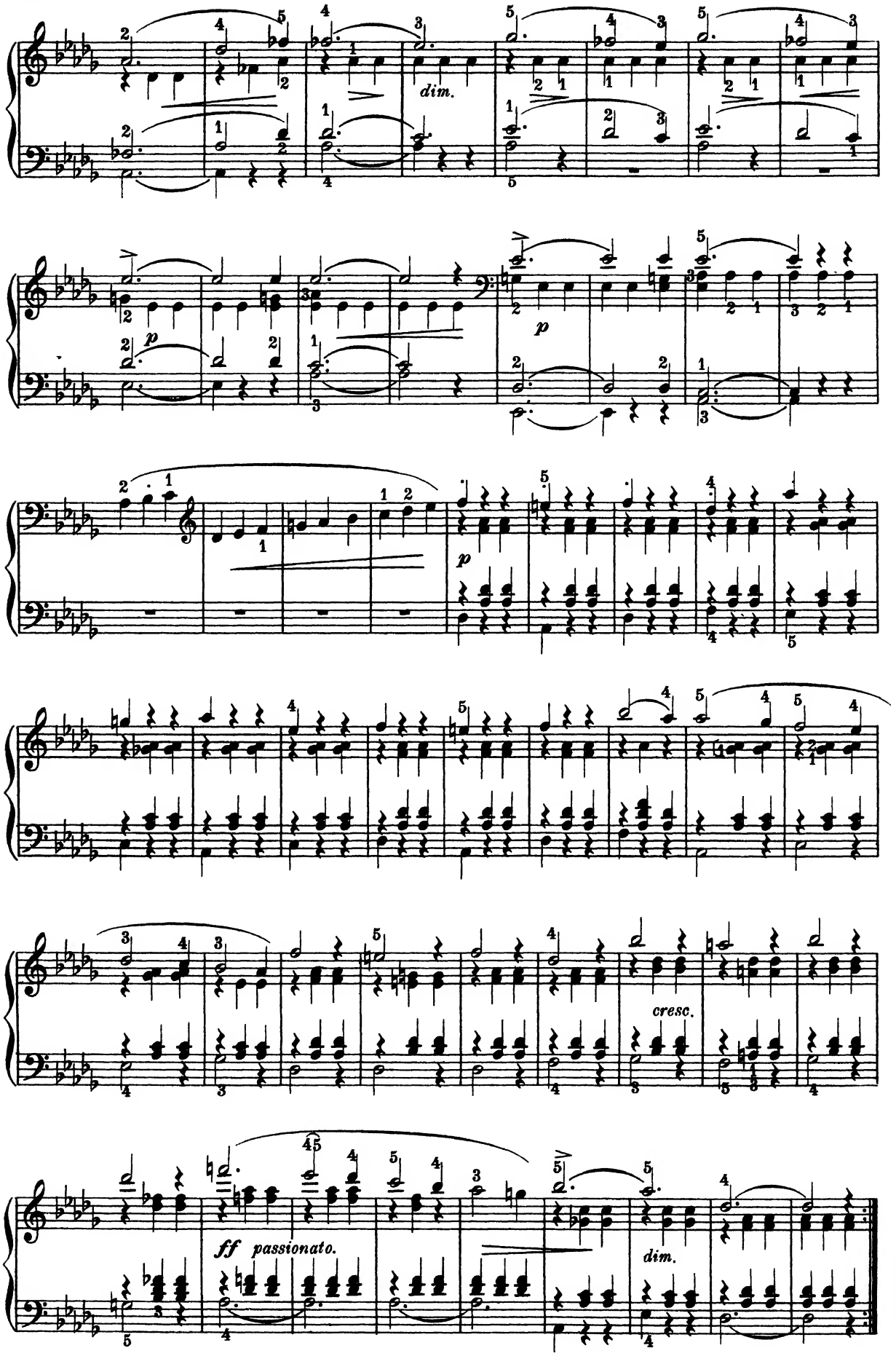
Invitation to the Dance.

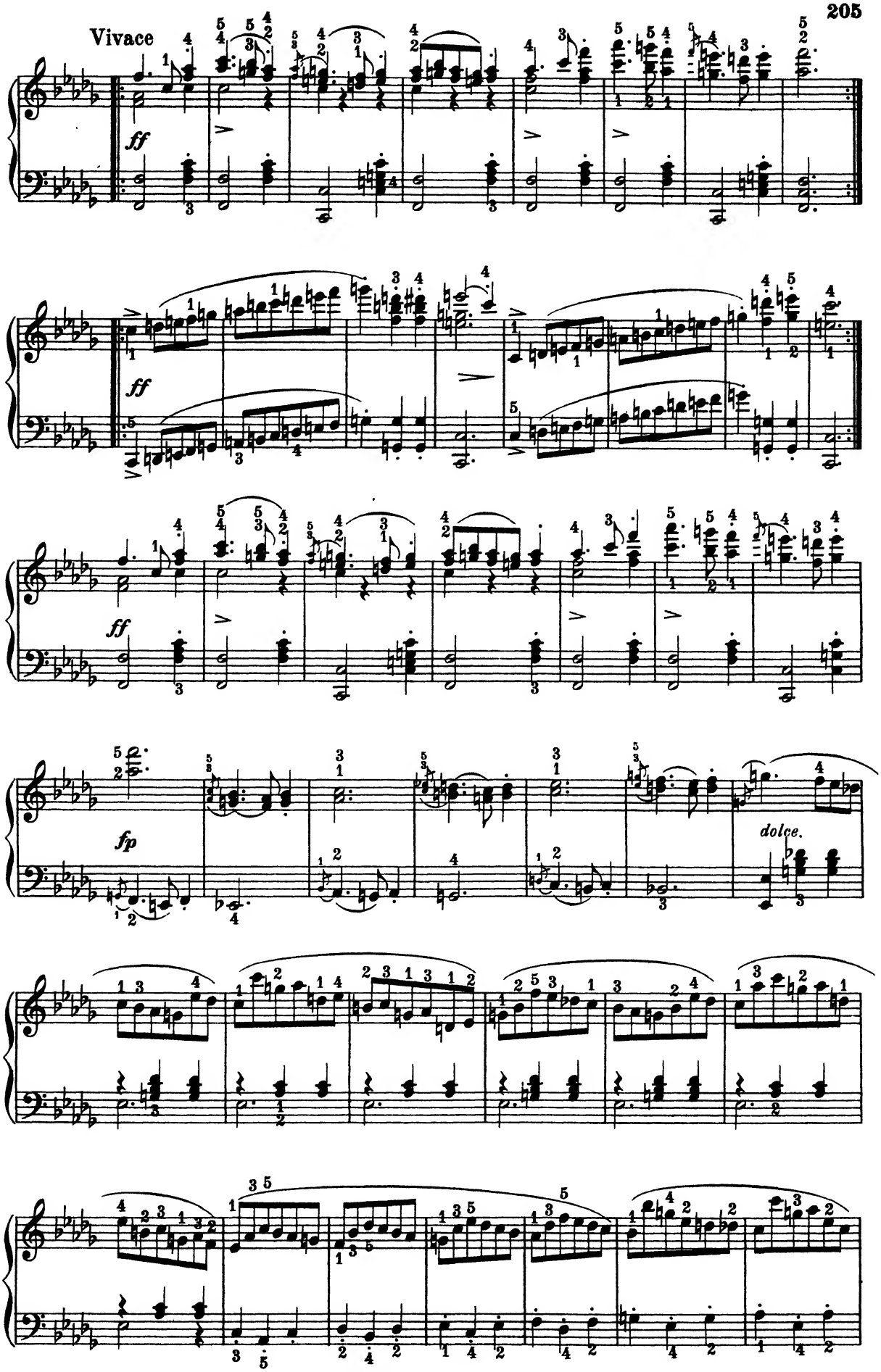
C. M. von WEBER, Op. 65.

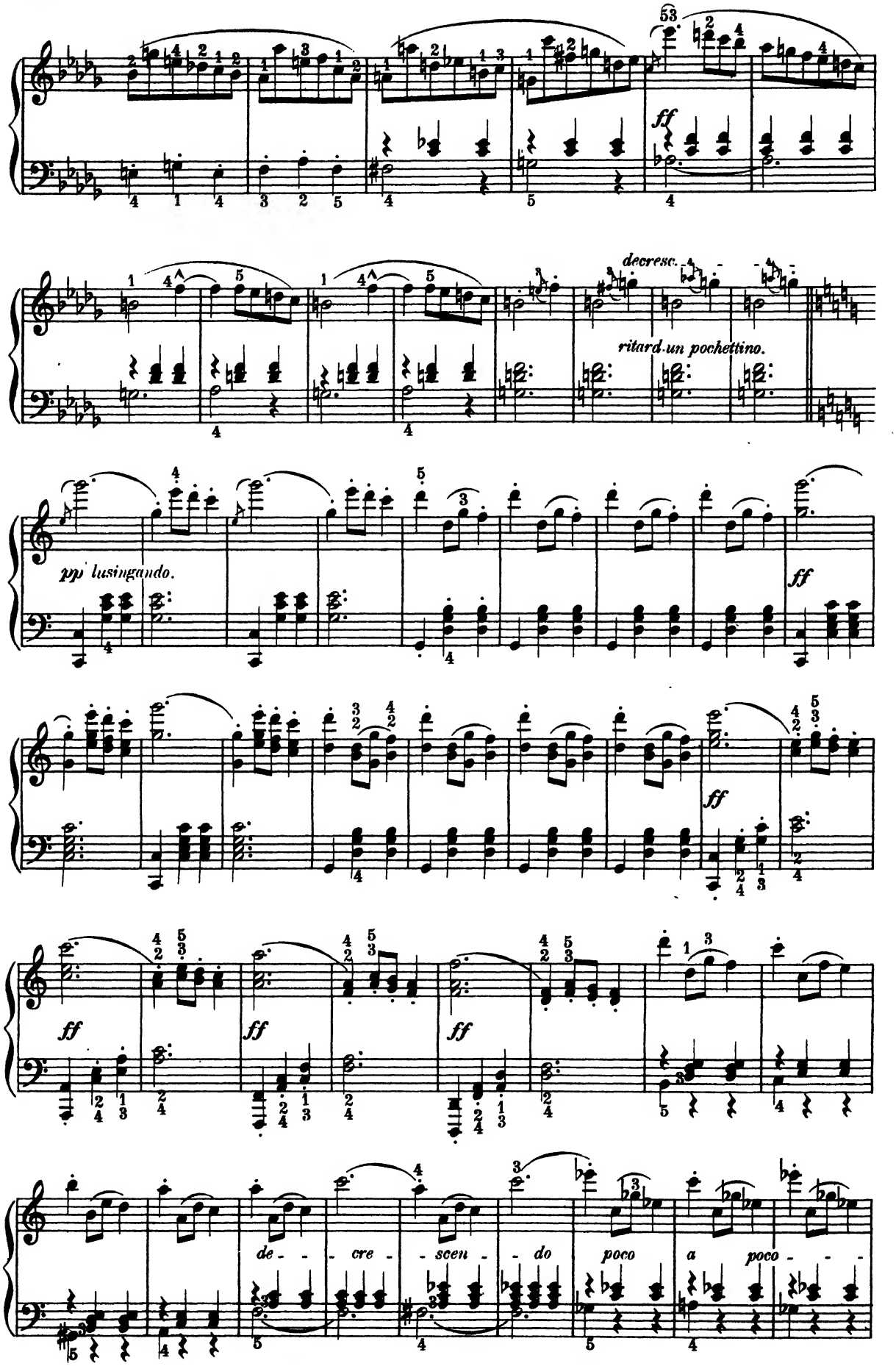


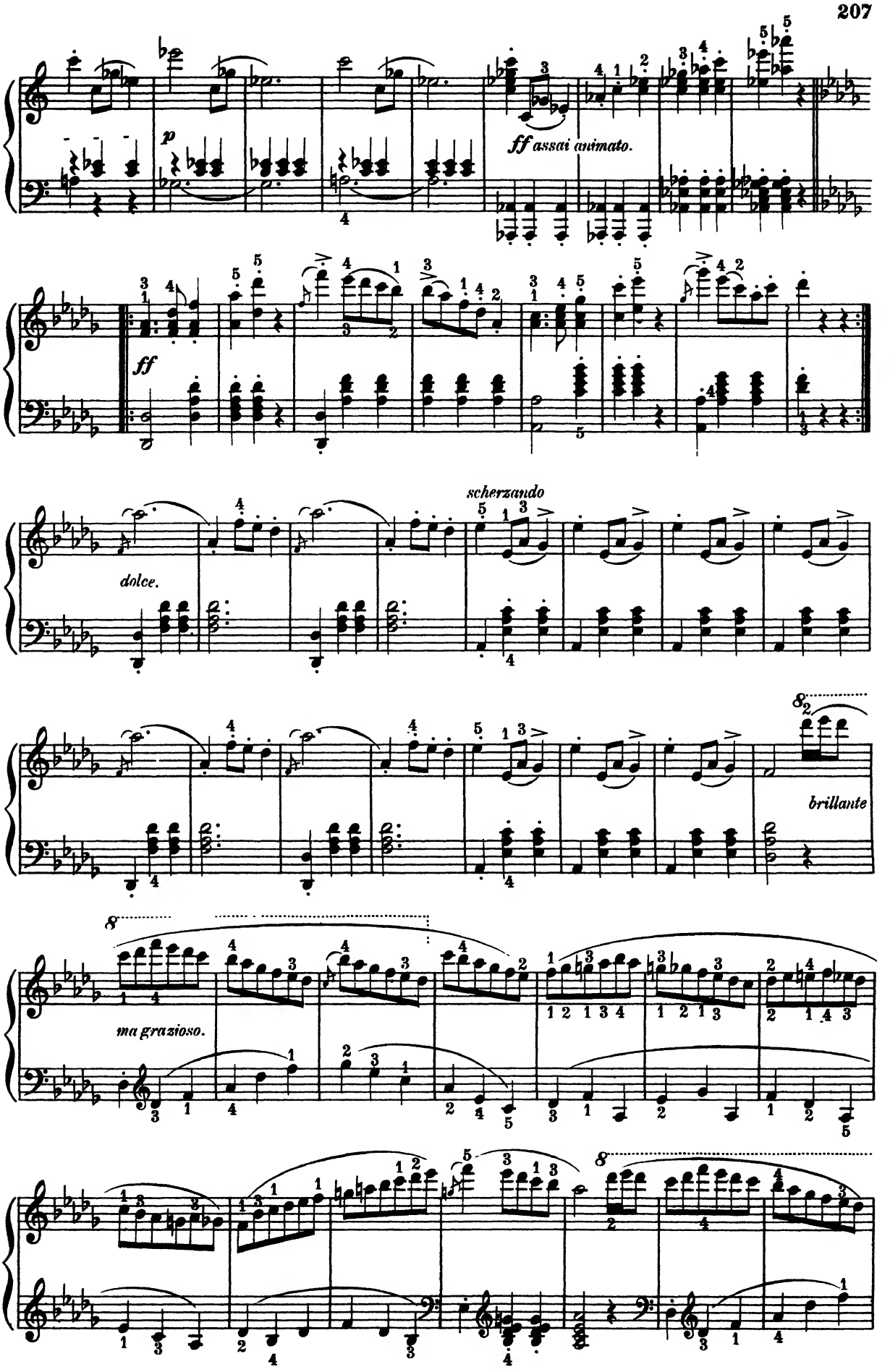

molto dolce
scherzando.
1
2
brillante,
ma grazioso.
ff
p
f
fp
p

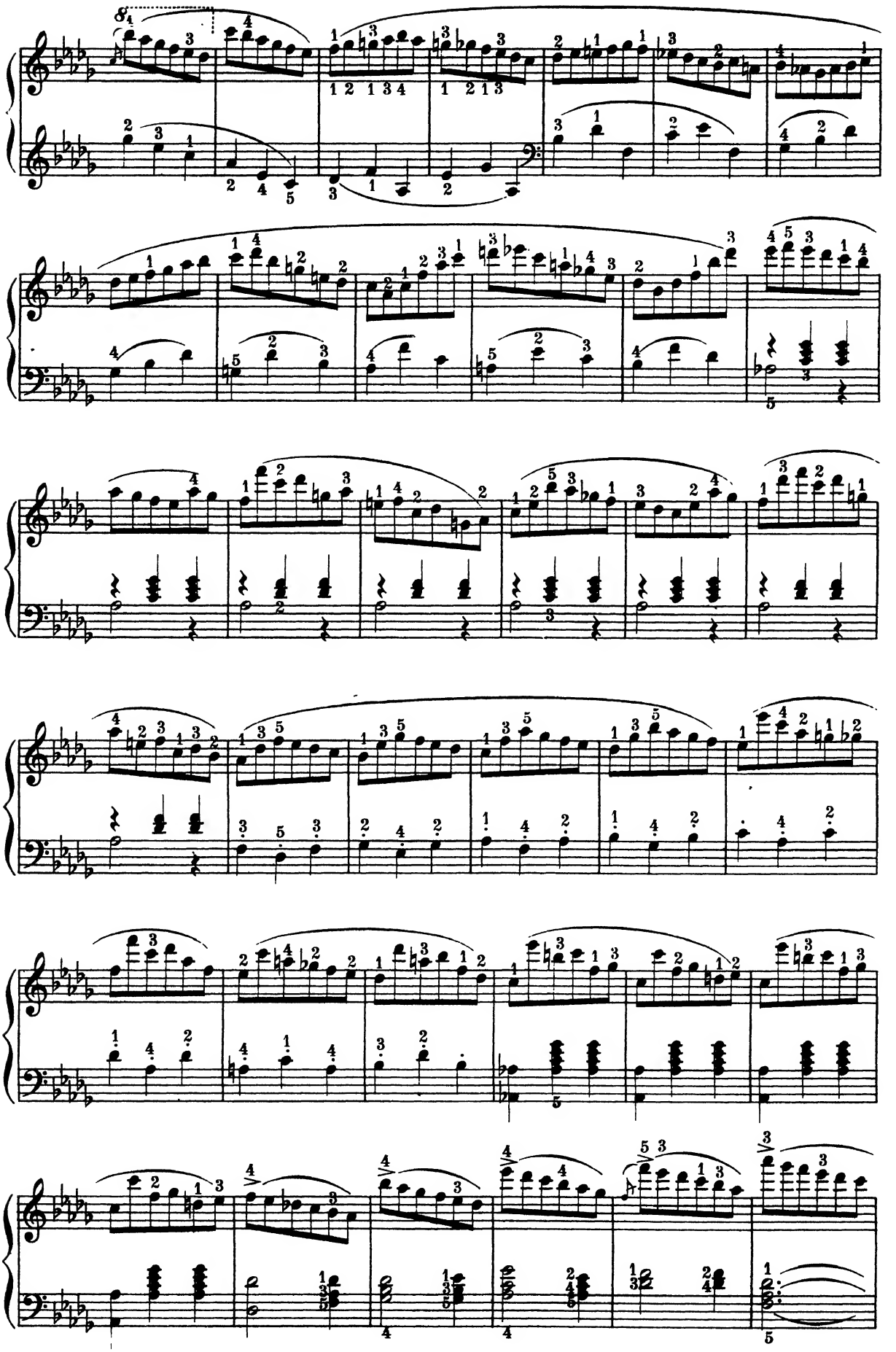

ff
p
cresc.
dim.
il basso espressivo.
espressivo.
p

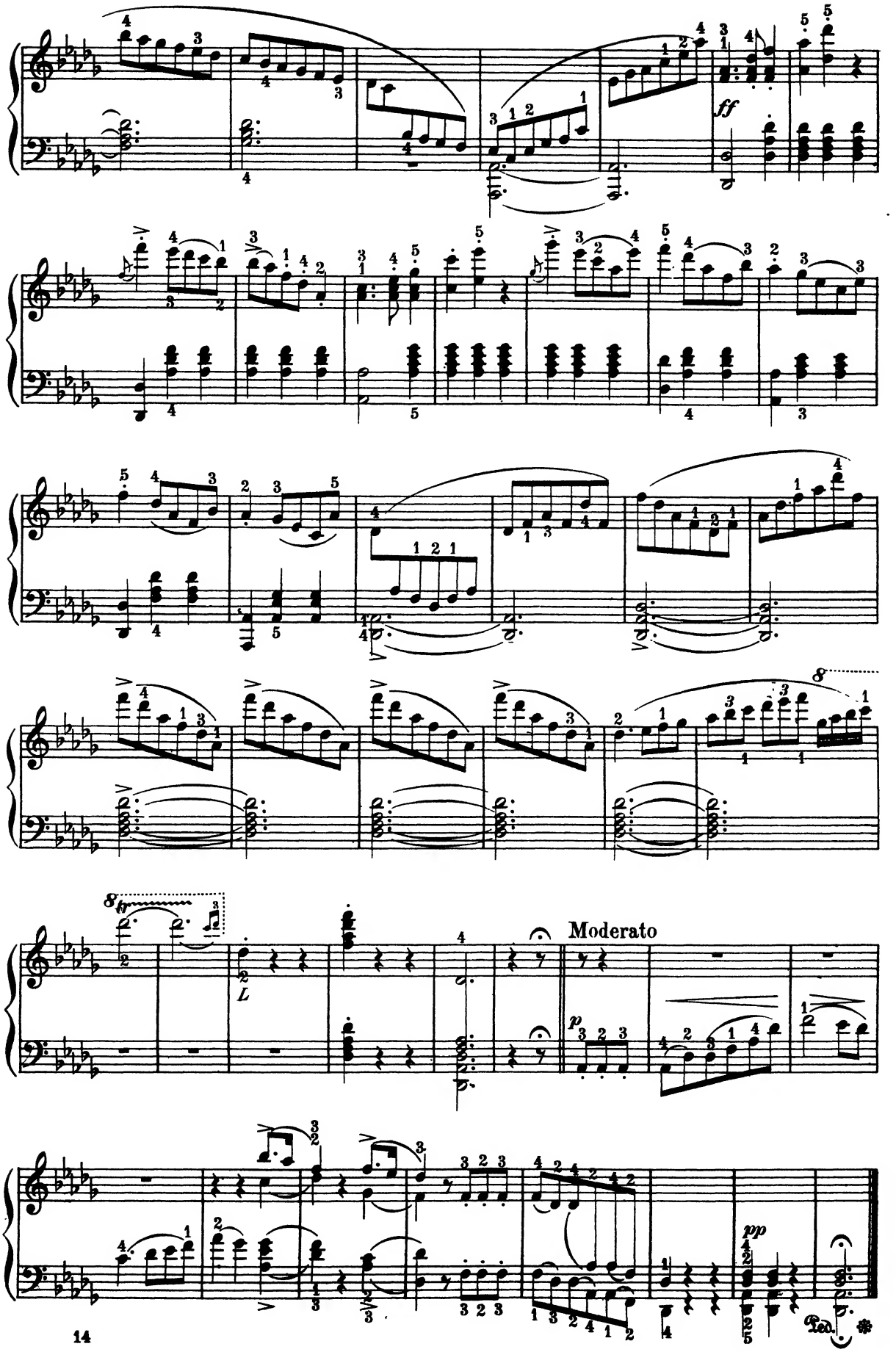

dim.
p
p
cresc.
ff passionato.
dim.


Vivace
ff
ff
ff
fp
dolce.


ff
decresc.
ritard. un pochettino.
pp lusingando.
ff
ff
ff
ff
ff
de - - cre - scen - do
poco
a
poco - - -


p
ff assai animato.
ff
scherzando
dolce.
brillante
ma grazioso.



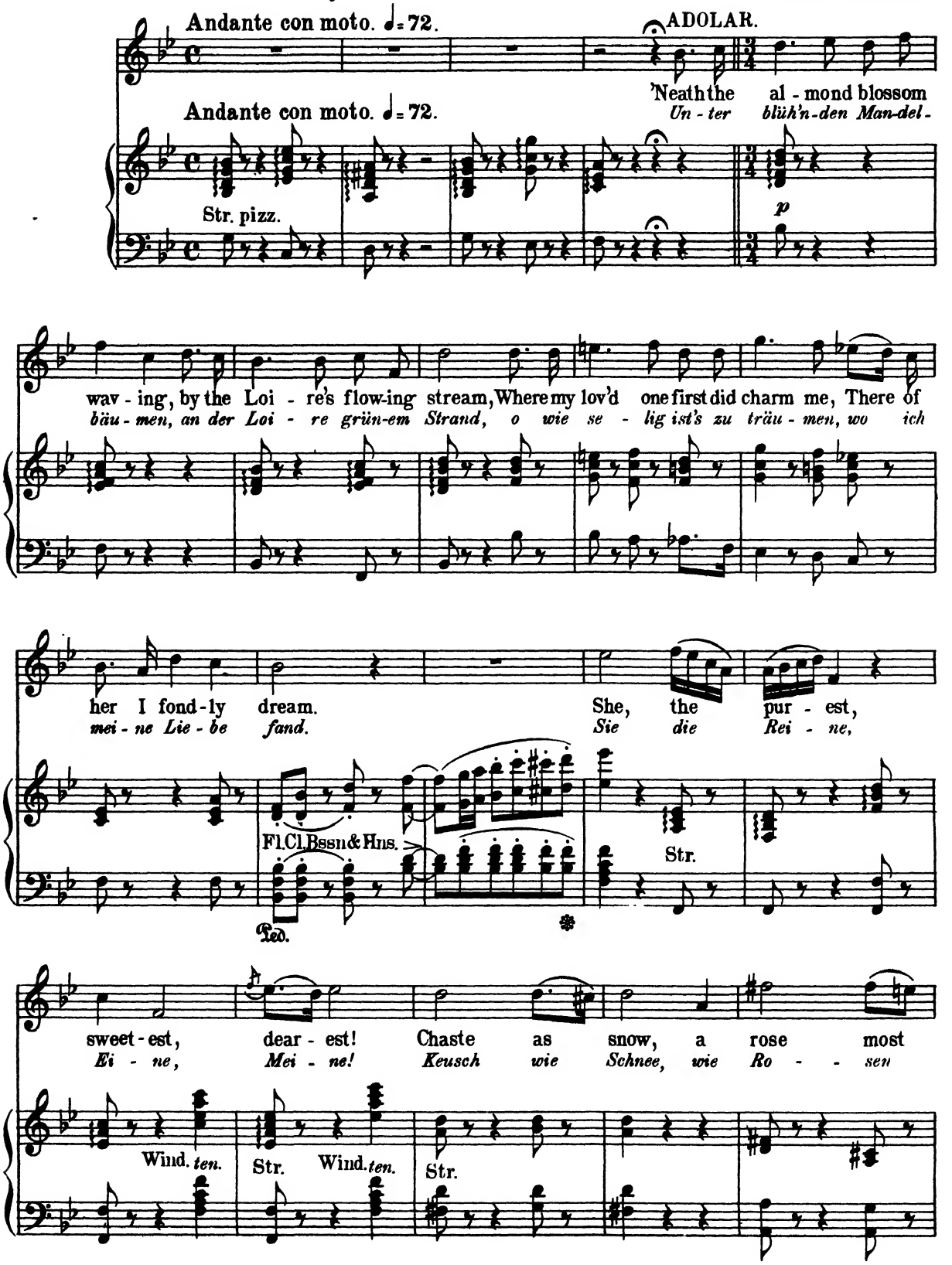

ff
8
8va
L
Moderato
p
pp
Ped.

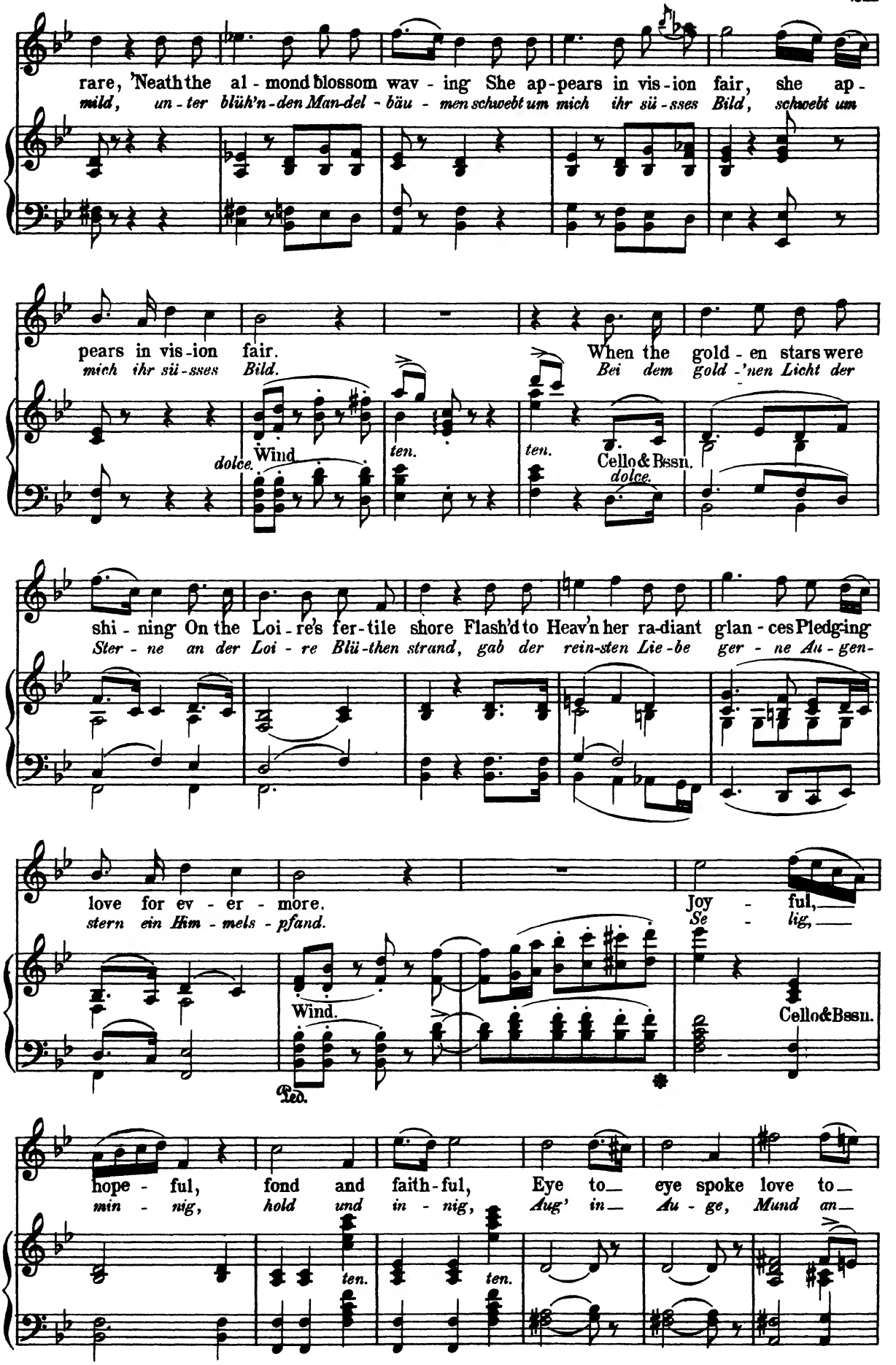
Romance

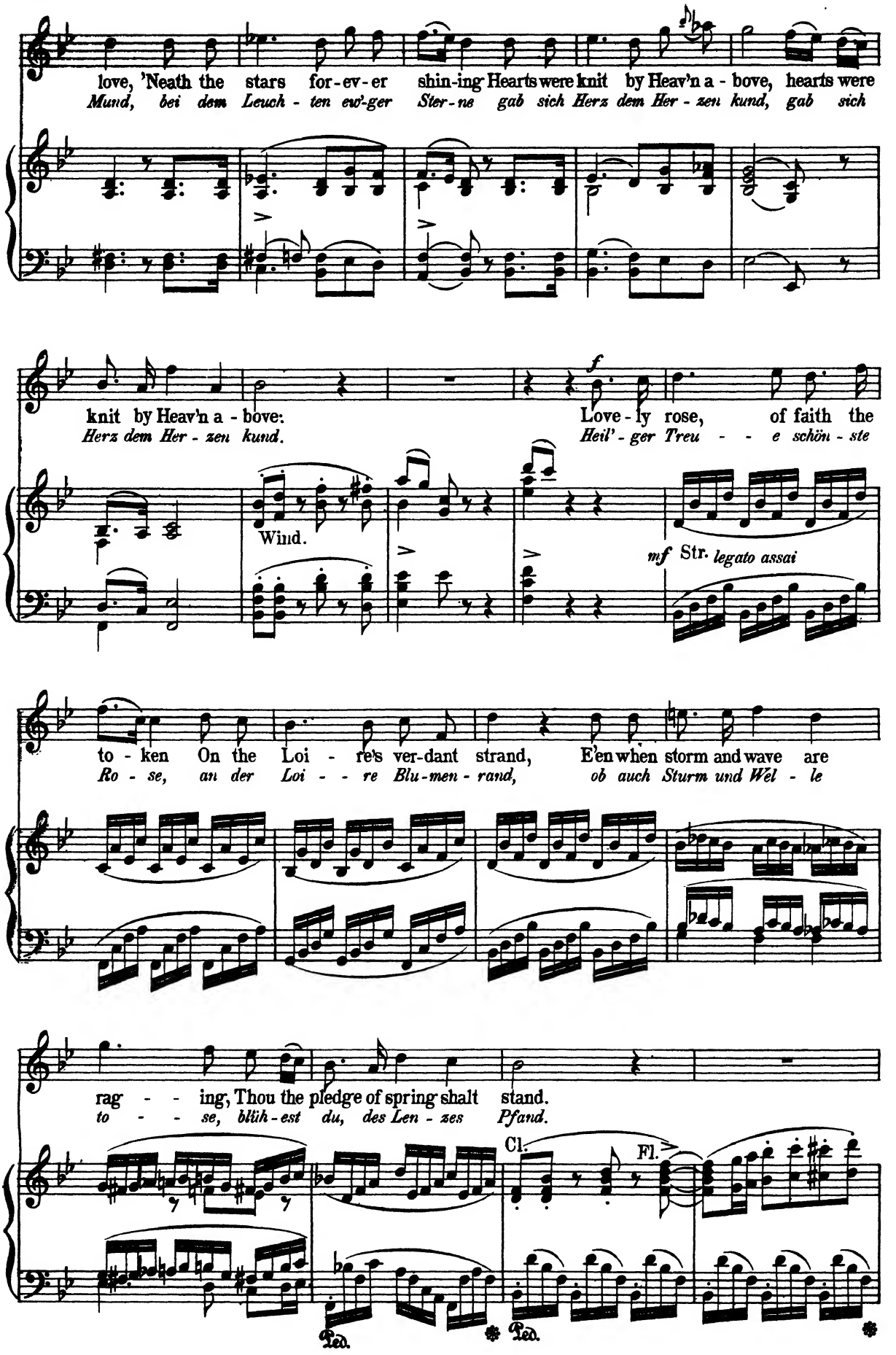
"'NEATH THE ALMOND BLOSSOM WAVING."

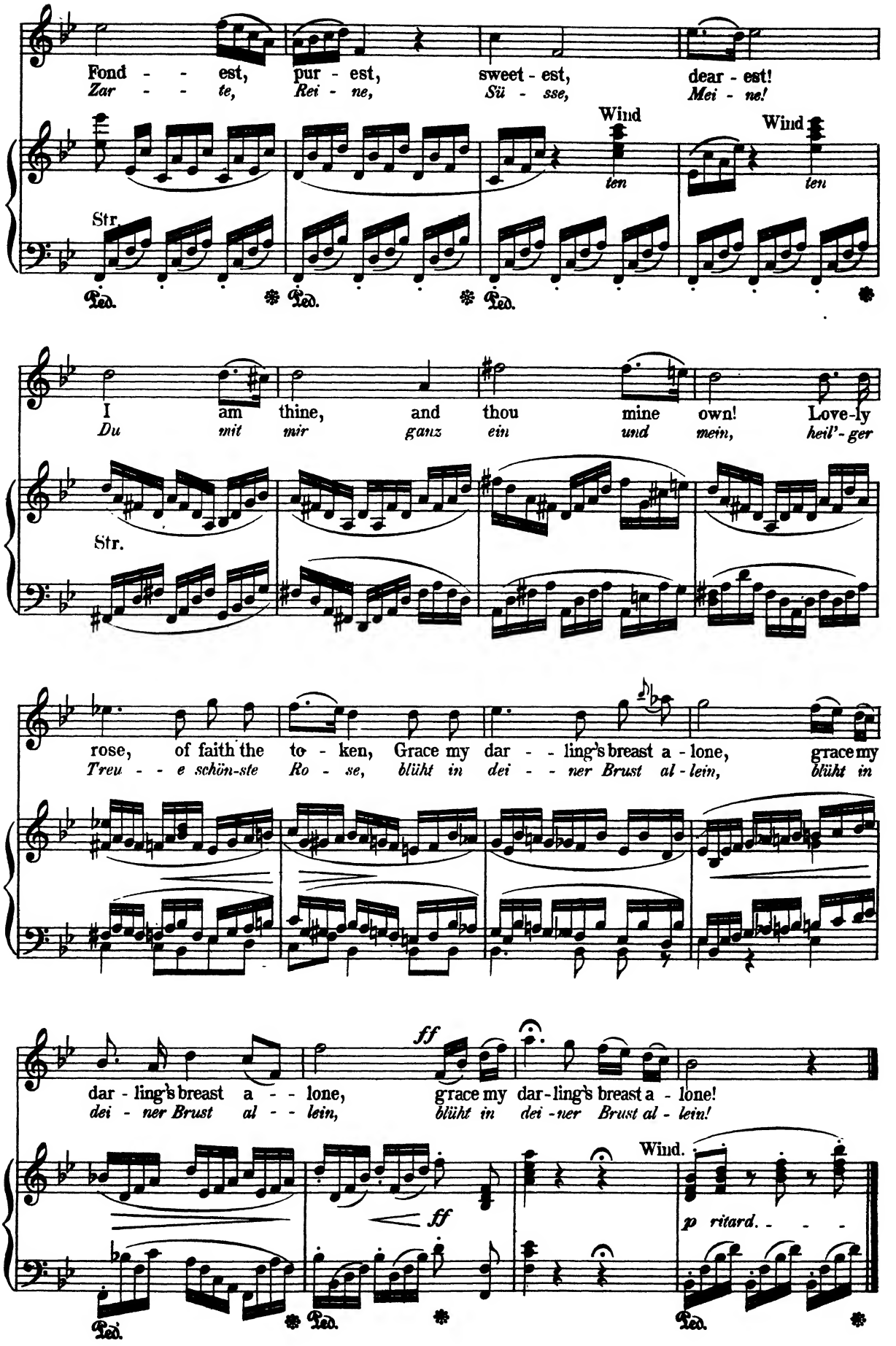
from "EURYANTHE."

C. M. von WEBER.




rare, 'Neath the al - mond blossom wav - ing She ap-pears in vis-ion fair, she ap-
mild, un - ter blüh'n - den Man-del - bäu - men schwebt um mich ihr sü - sses Bild, schwebt um
pears in vis-ion fair.
mich ihr sü - sses Bild.
When the gold - en stars were
Bei dem gold - 'nen Licht der
dolce.
Wind.
ten.
ten.
Cello & Bssn.
dolce.
shi - ning On the Loi - re's fer-tile shore Flash'd to Heav'n her ra-diant glan - ces Pledging
Ster - ne an der Loi - re Blü-then strand, gab der rein-sten Lie-be ger - ne Au - gen-
love for ev - er - more.
stern ein Him - mels - pfand.
Joy - ful,
Se - lig,
Wind.
Cello & Bssn.
Ped.
hope - ful, fond and faith-ful, Eye to eye spoke love to
min - nig, hold und in - nig, Aug' in Au - ge, Mund an
ten.
ten.


love, 'Neath the stars for-ev-er shin-ing Hearts were knit by Heav'n a-bove, hearts were
Mund, bei dem Leuch-ten ew'-ger Ster-ne gab sich Herz dem Her-zen kund, gab sich
knit by Heav'n a-bove:
Herz dem Her-zen kund.
f
Love-ly rose, of faith the
Heil'-ger Treu - - e schön-ste
Wind.
mf Str. legato assai
to-ken On the Loi-re's ver-dant strand, E'en when storm and wave are
Ro-se, an der Loi - - re Blu-men-rand, ob auch Sturm und Wel-le
rag - - ing, Thou the pledge of spring shalt stand.
to - - se, blüh-est du, des Len-zes Pfand.
Cl.
Fl.
Ped.
Ped.


Fond - - est, pur - est, sweet - est, dear - est!
Zar - - te, Rei - ne, Sü - sse, Mei - ne!
Wind ten
Wind ten
Str.
Ped. * Ped. * Ped. *
I am thine, and thou mine own! Love-ly
Du mit mir ganz ein und mein, heil'-ger
Str.
rose, of faith the to - ken, Grace my dar - - ling's breast a - lone, grace my
Treu - - e schön-ste Ro - se, blüht in dei - - ner Brust al - lein, blüht in
dar - ling's breast a - - lone, grace my dar-ling's breast a - lone!
dei - ner Brust al - - lein, blüht in dei - ner Brust al - lein!
ff
ff
Wind.
p ritard. - - -
Ped. * Ped. * Ped. *

Nocturne

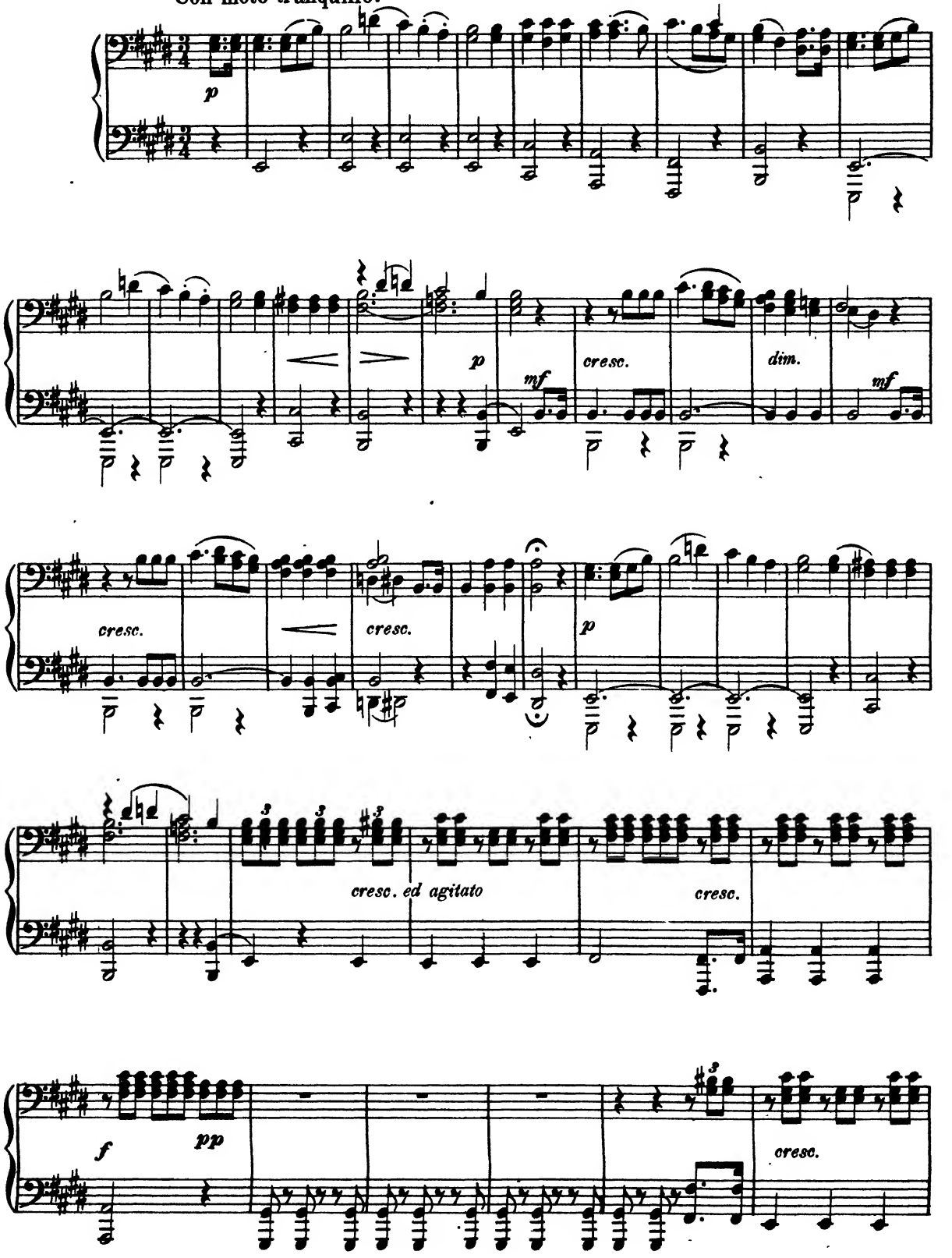
from

"A MIDSUMMER NIGHT'S DREAM"

Secondo.

FELIX MENDELSSOHN BARTHOLDY.

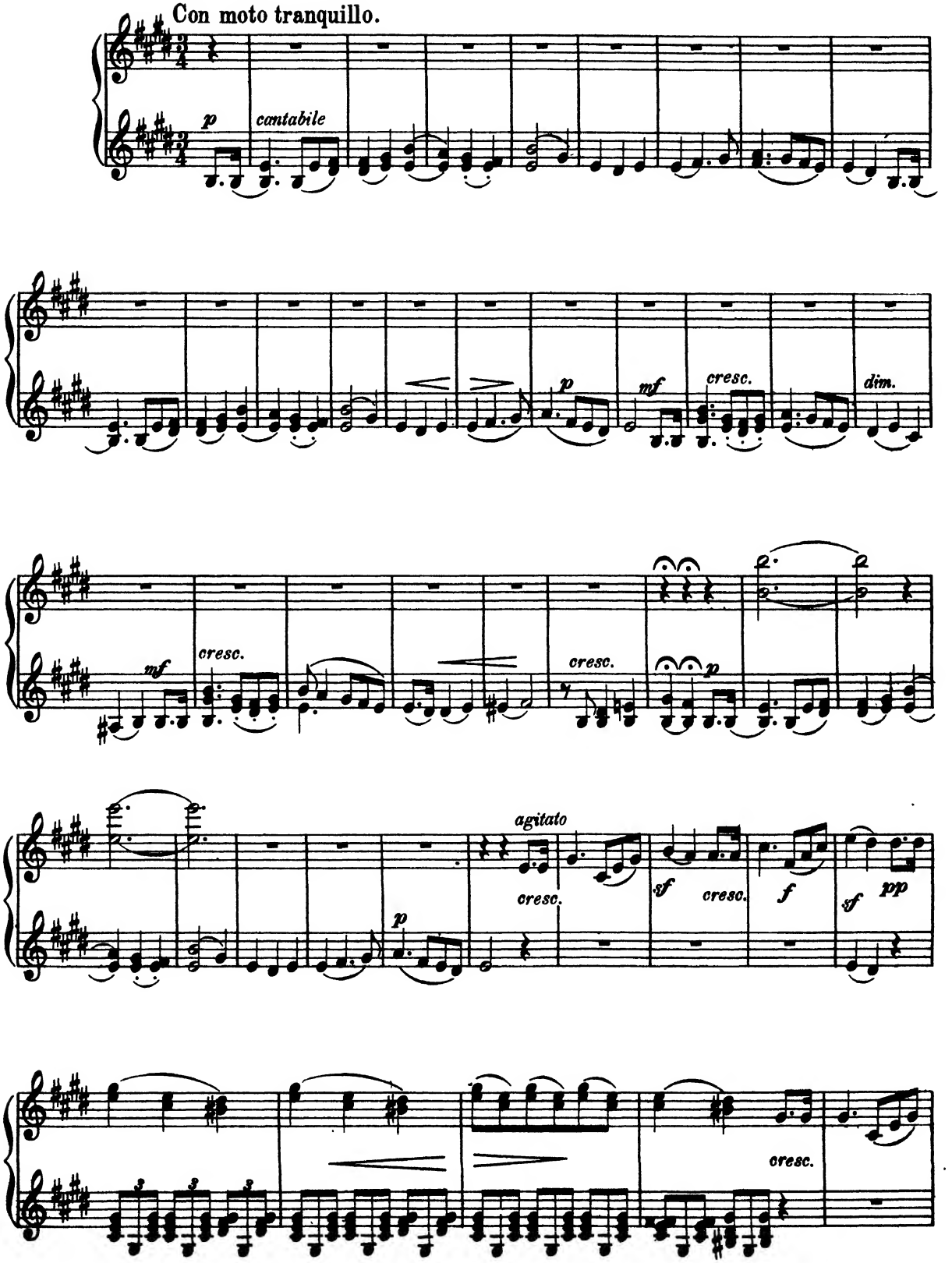
Con moto tranquillo.

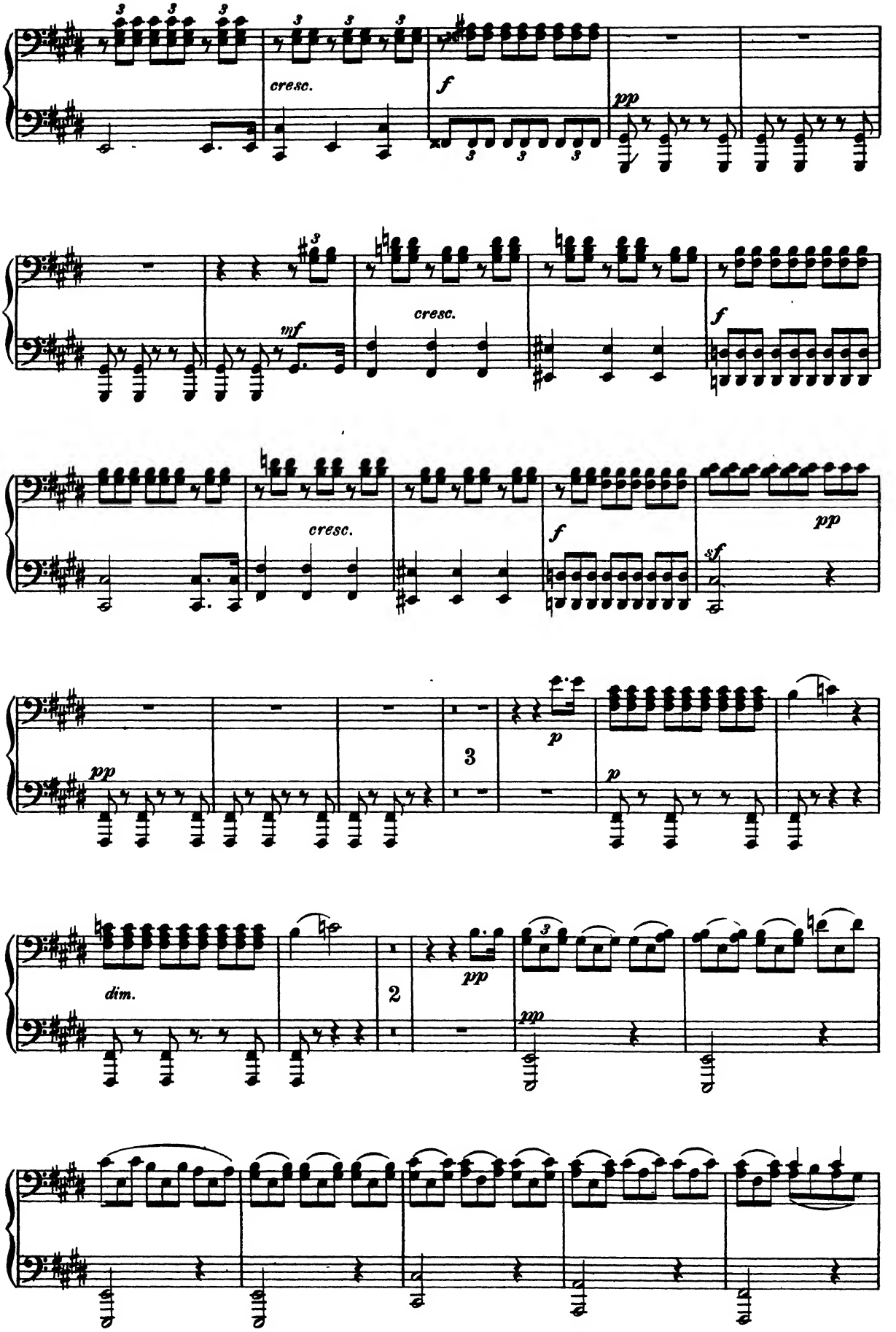


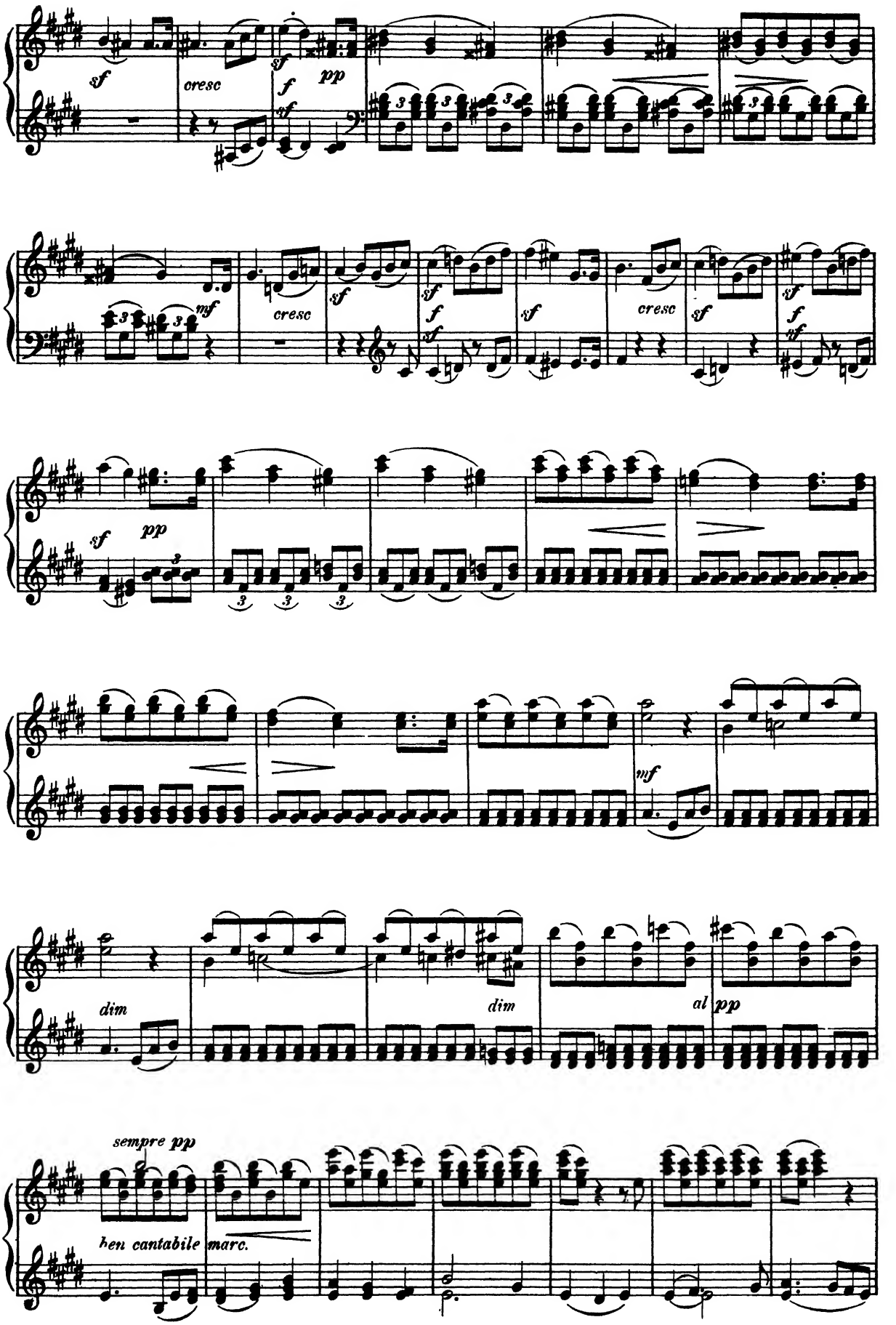
Nocturne
from
"A MIDSUMMER NIGHT'S DREAM"

Primo.

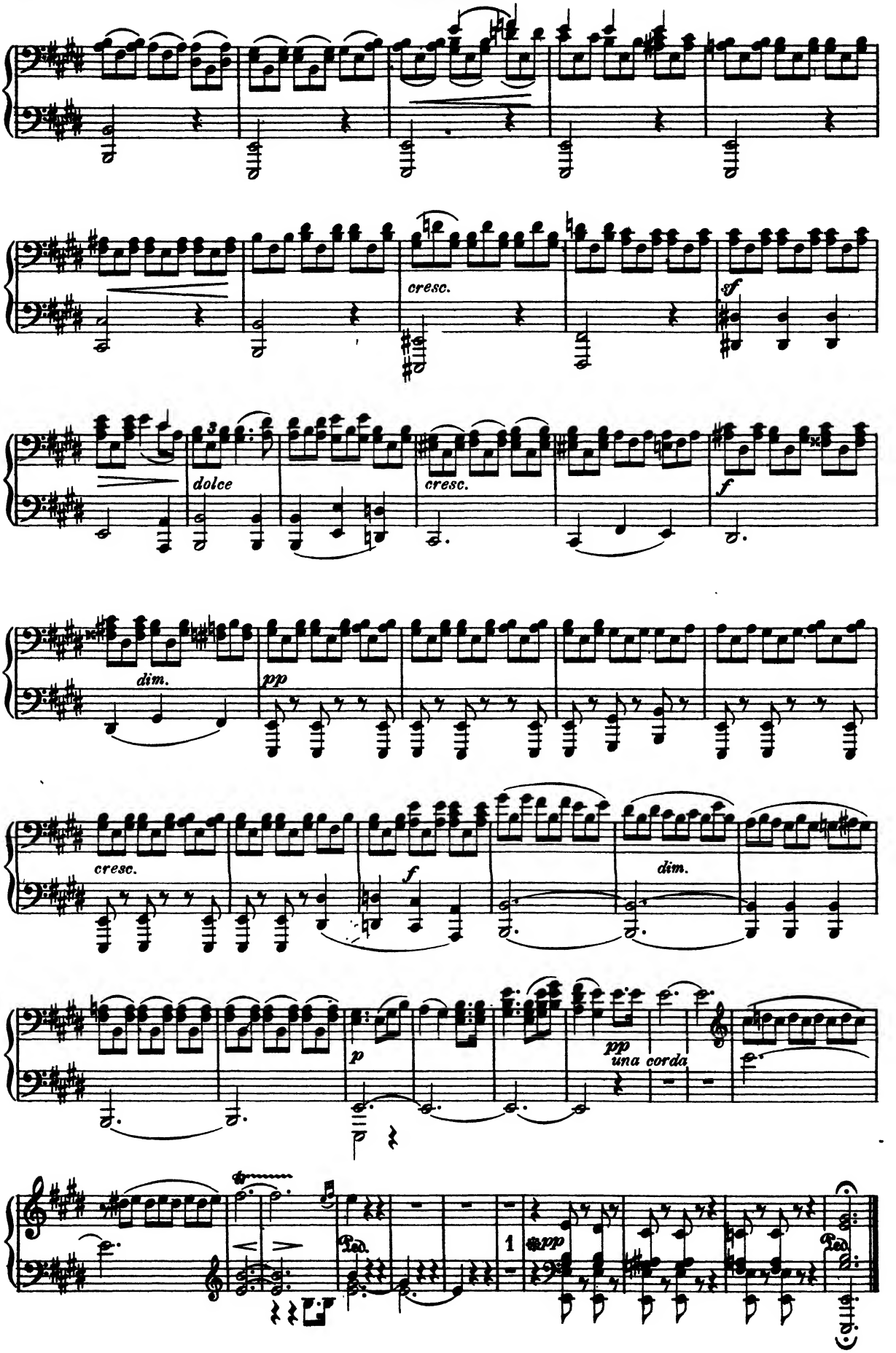
FELIX MENDELSSOHN BARTHOLDY.

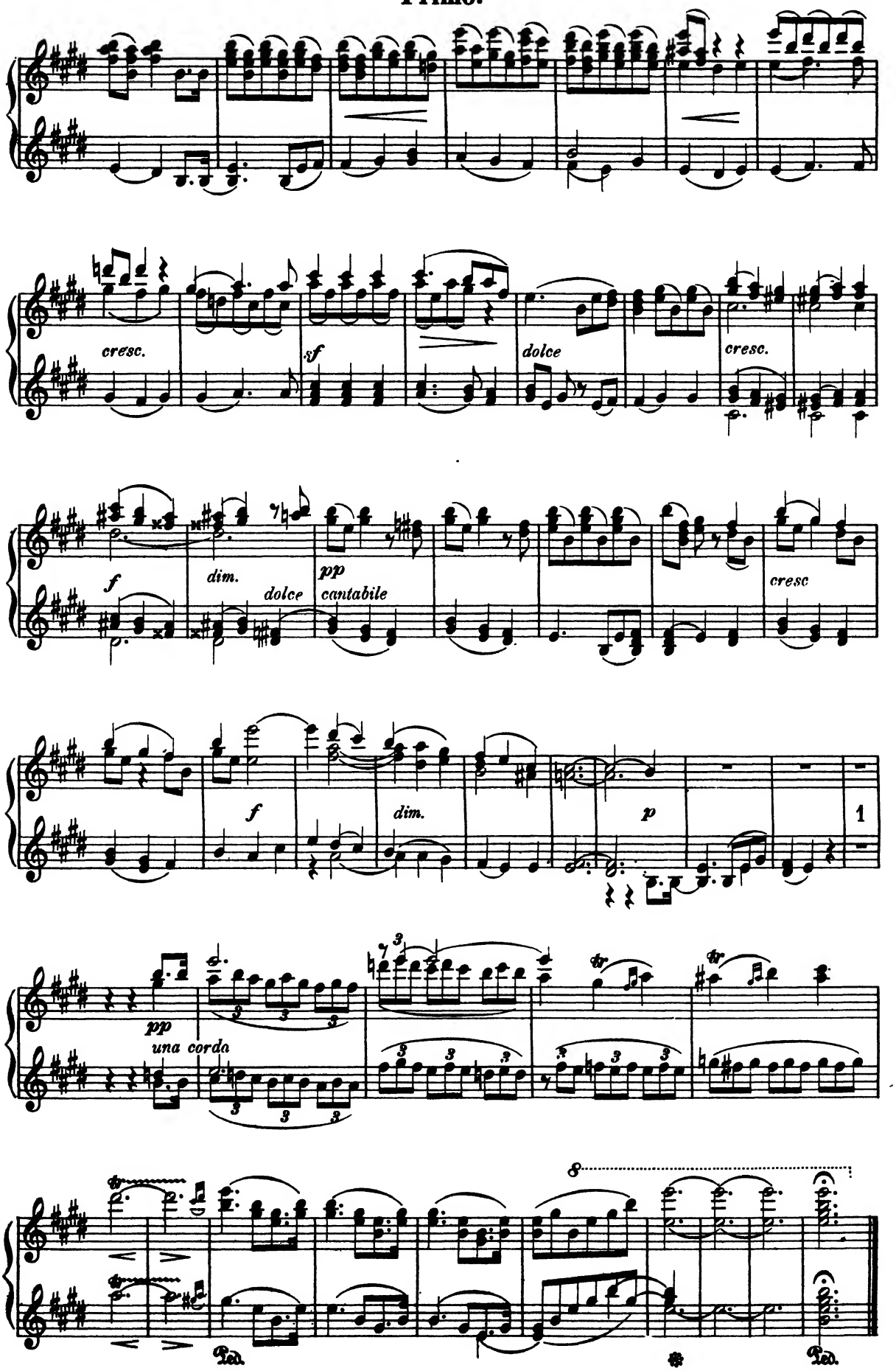



cresc.
f
pp
mf
cresc.
f
cresc.
f
pp
sf
pp
3
p
p
dim.
2
pp
pp


sf
cresc
sf
f
pp
mf
cresc
sf
sf
f
sf
cresc
sf
sf
f
sf
pp
mf
dim
dim
al
pp
sempre pp
hen cantabile
marc.

Secondo.

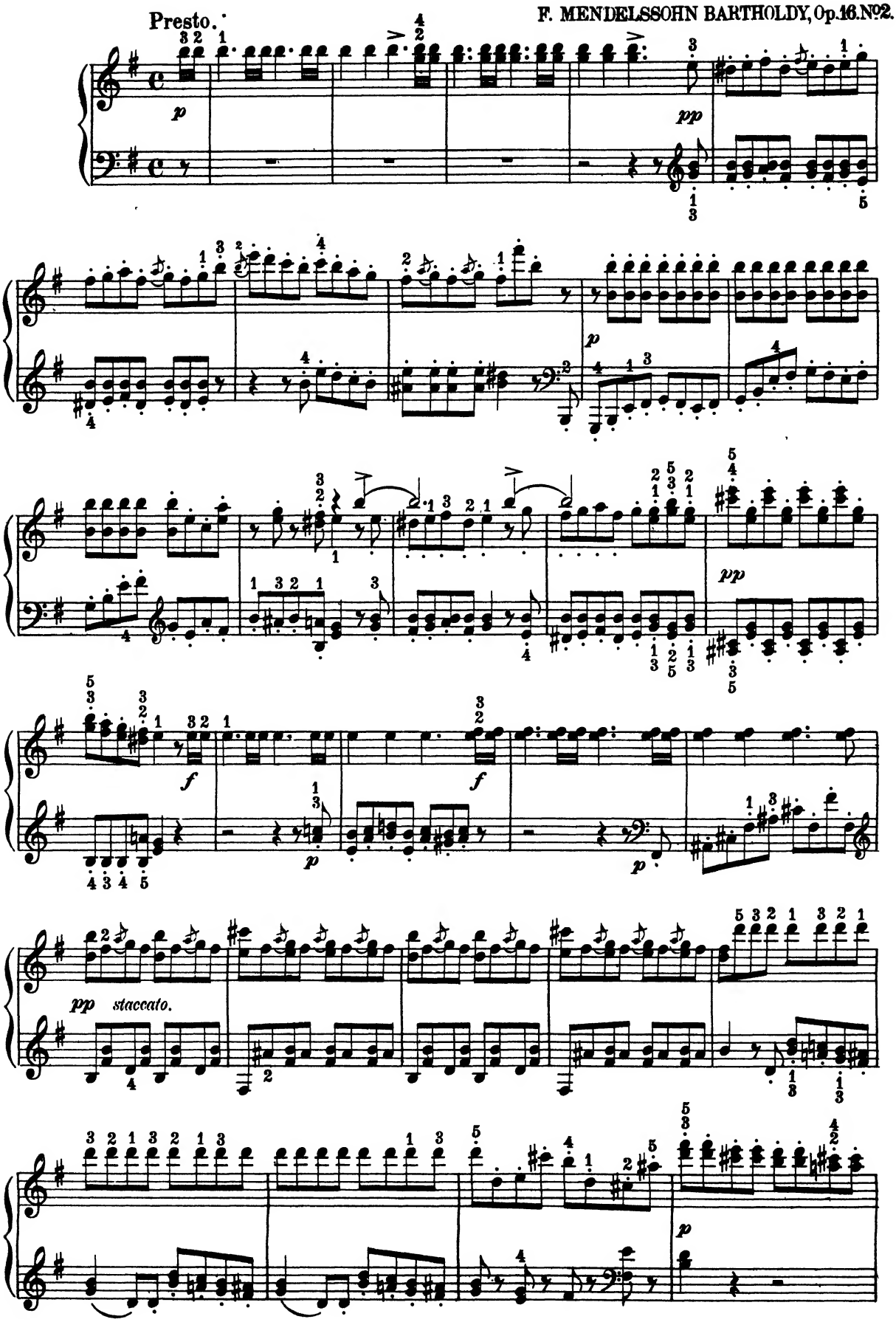

cresc.
sf
dolce
cresc.
f
dim.
pp
cresc.
f
dim.
p
pp
una corda
Ped.
1
ppp
Ped.

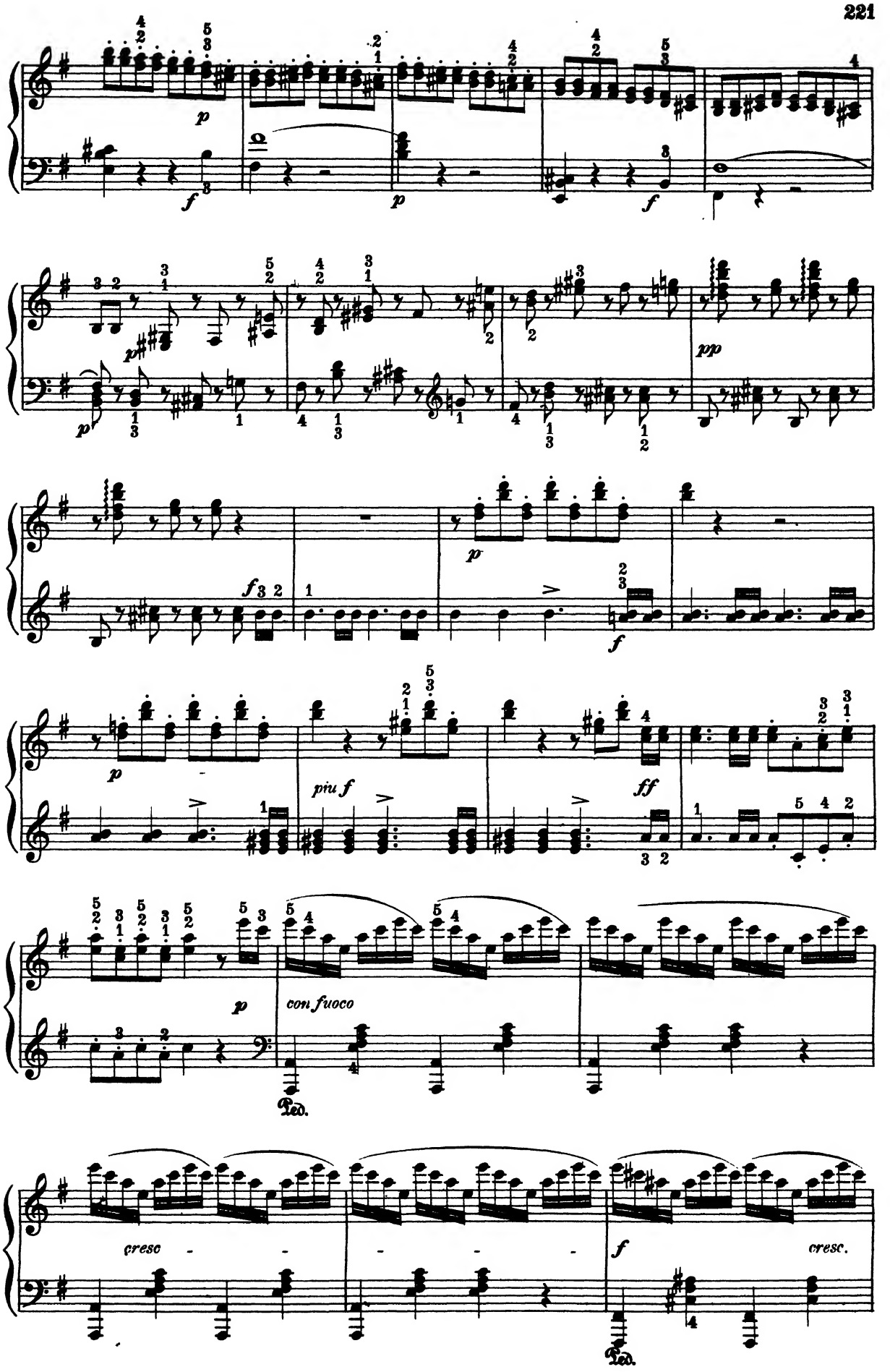

cresc.
sf
dolce
cresc.
f
dim.
dolce
pp
cantabile
cresc
f
dim.
p
1
pp
una corda
tr
tr
8
Ped.
Ped.

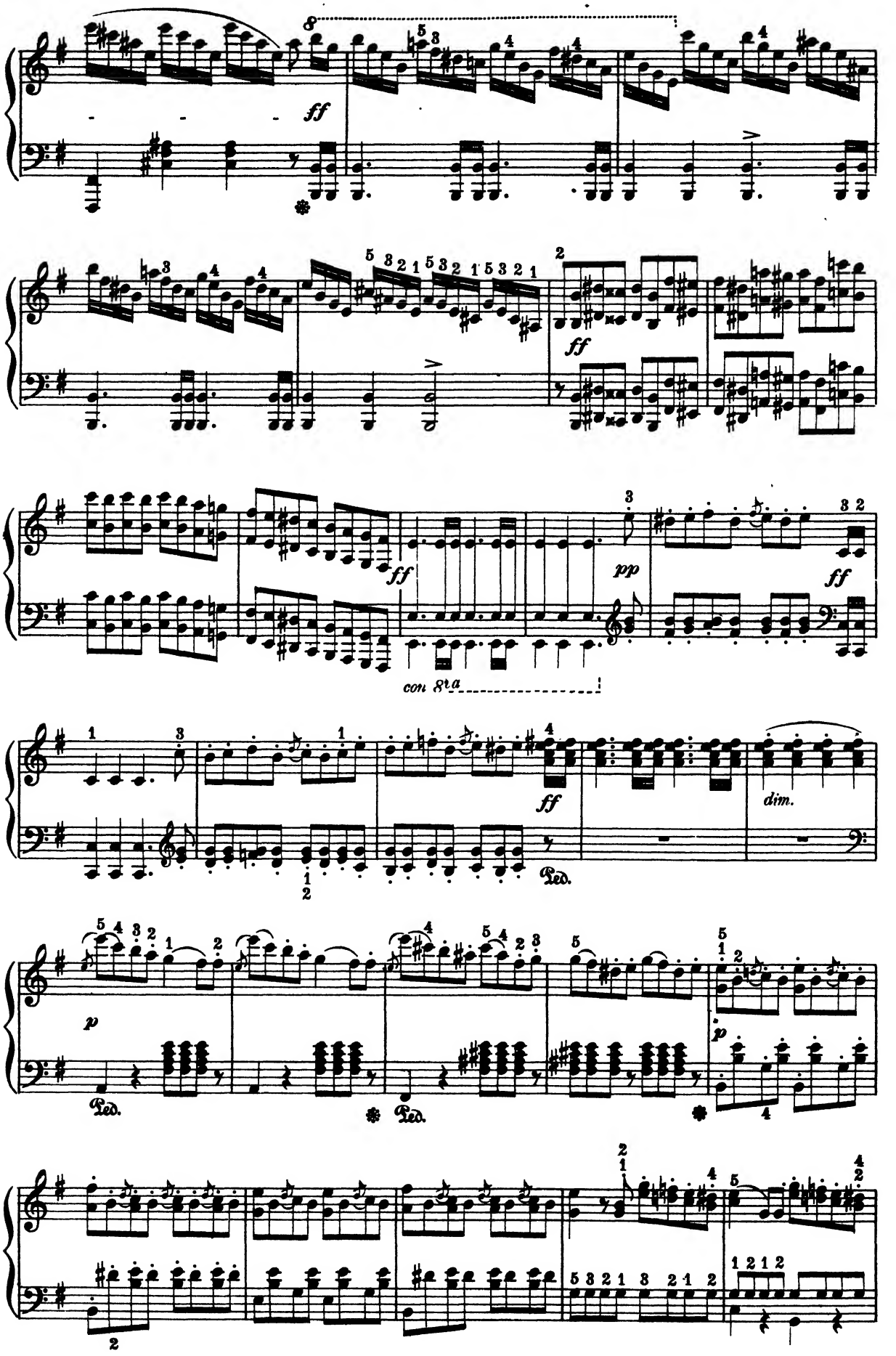
Scherzo.

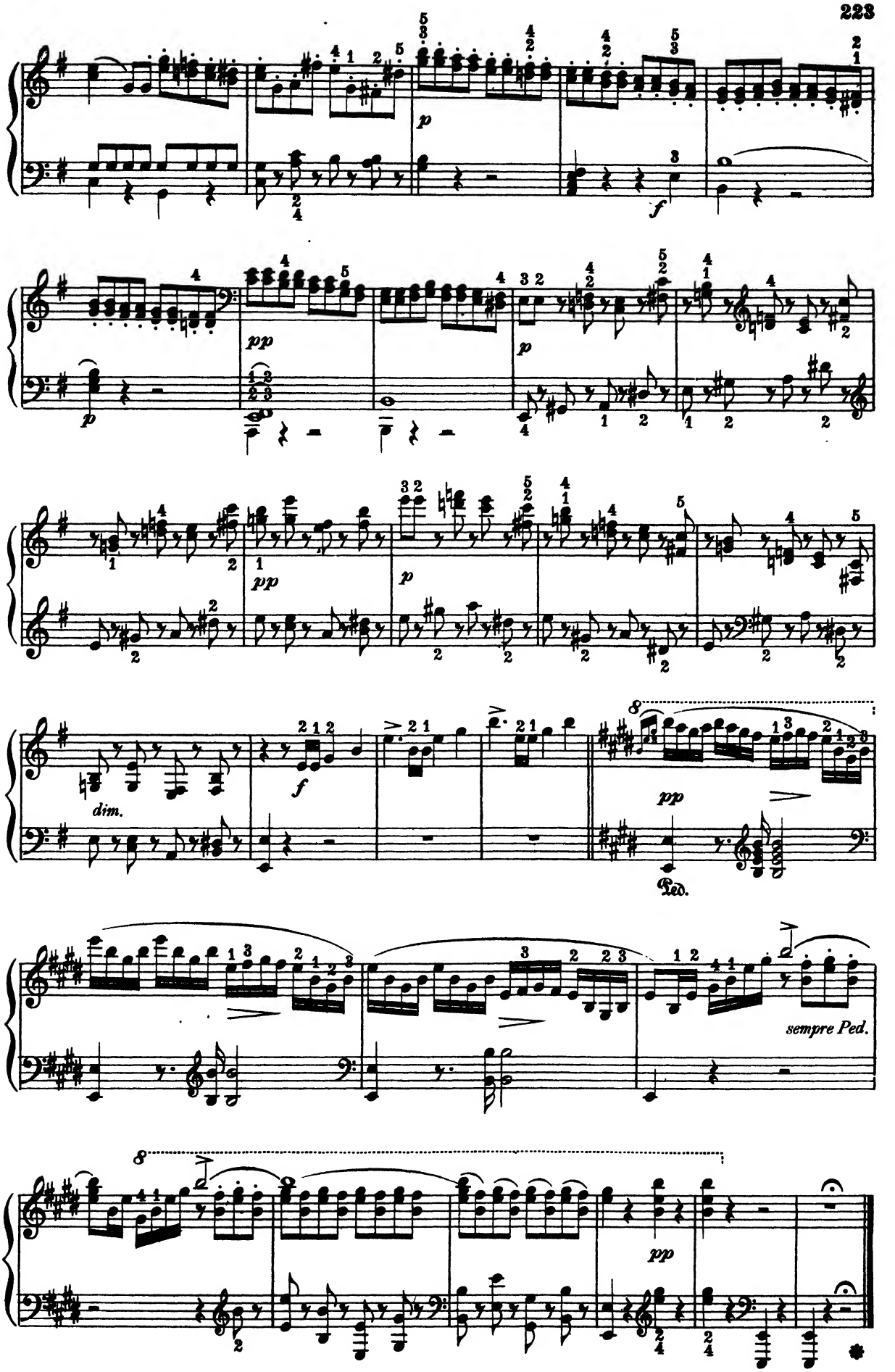
Presto.

F. MENDELSSOHN BARTHOLDY, Op. 16. No. 2.




p
f
p
f
pp
f
p
f
p
più f
ff
p
con fuoco
Ped.
cresc
f
cresc.
Ped.


ff
ff
ff
pp
ff
con 8va
ff
dim.
Ped.
p
Ped.
Ped.
p

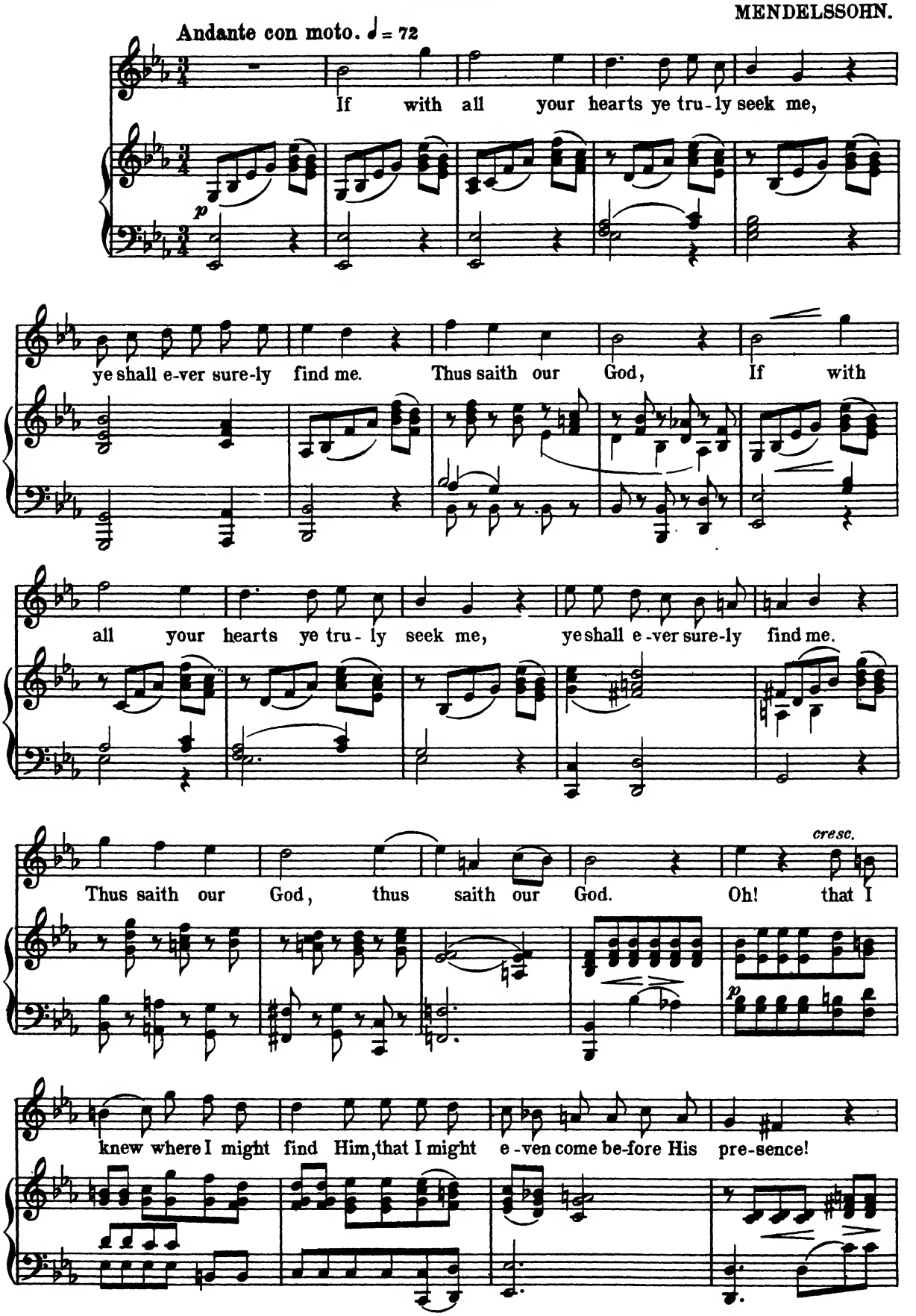

p
f
pp
p
pp
p
dim.
f
pp
Ped.
sempre Ped.
pp

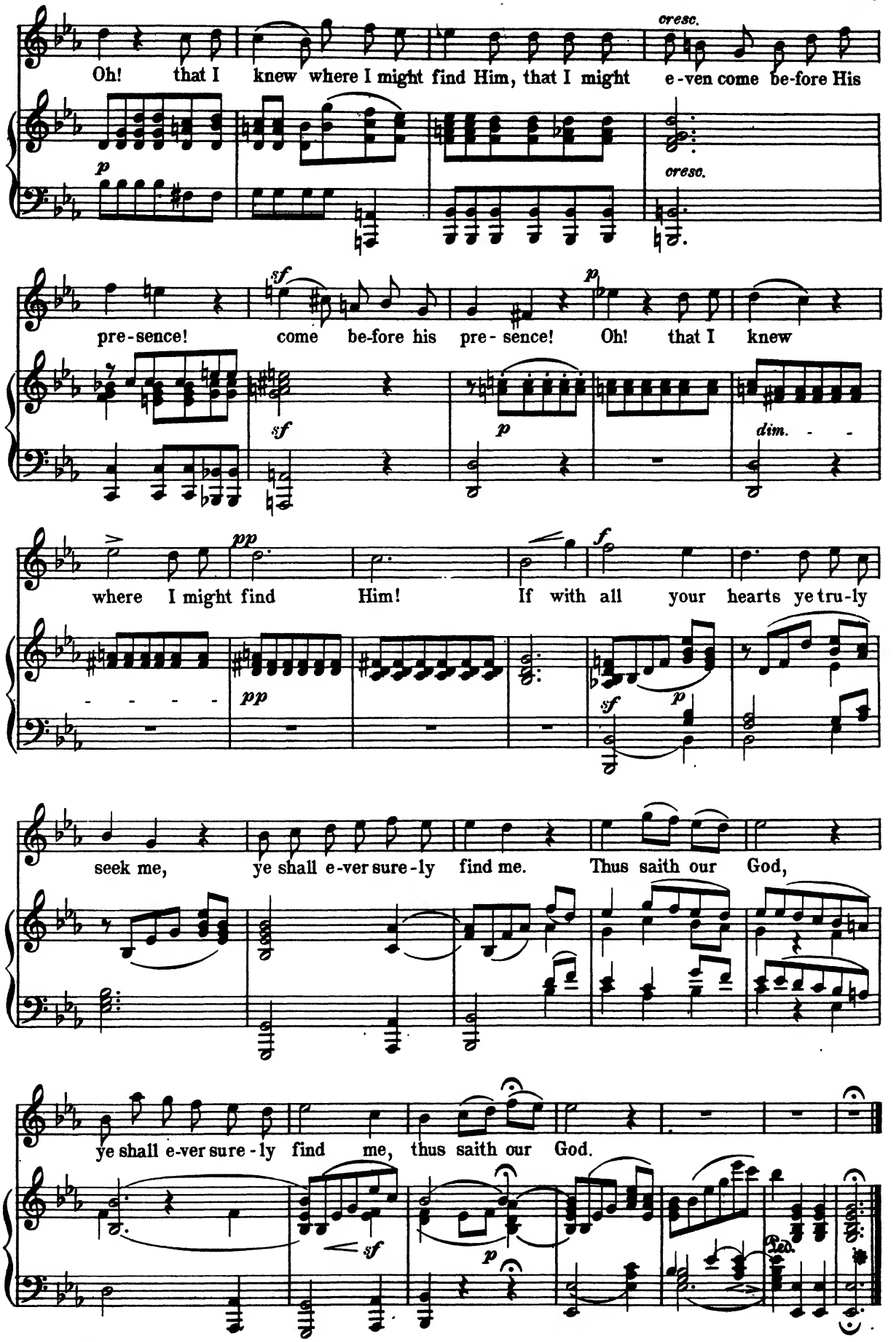
If With All Your Hearts.

TENOR ARIA.

ELIJAH.

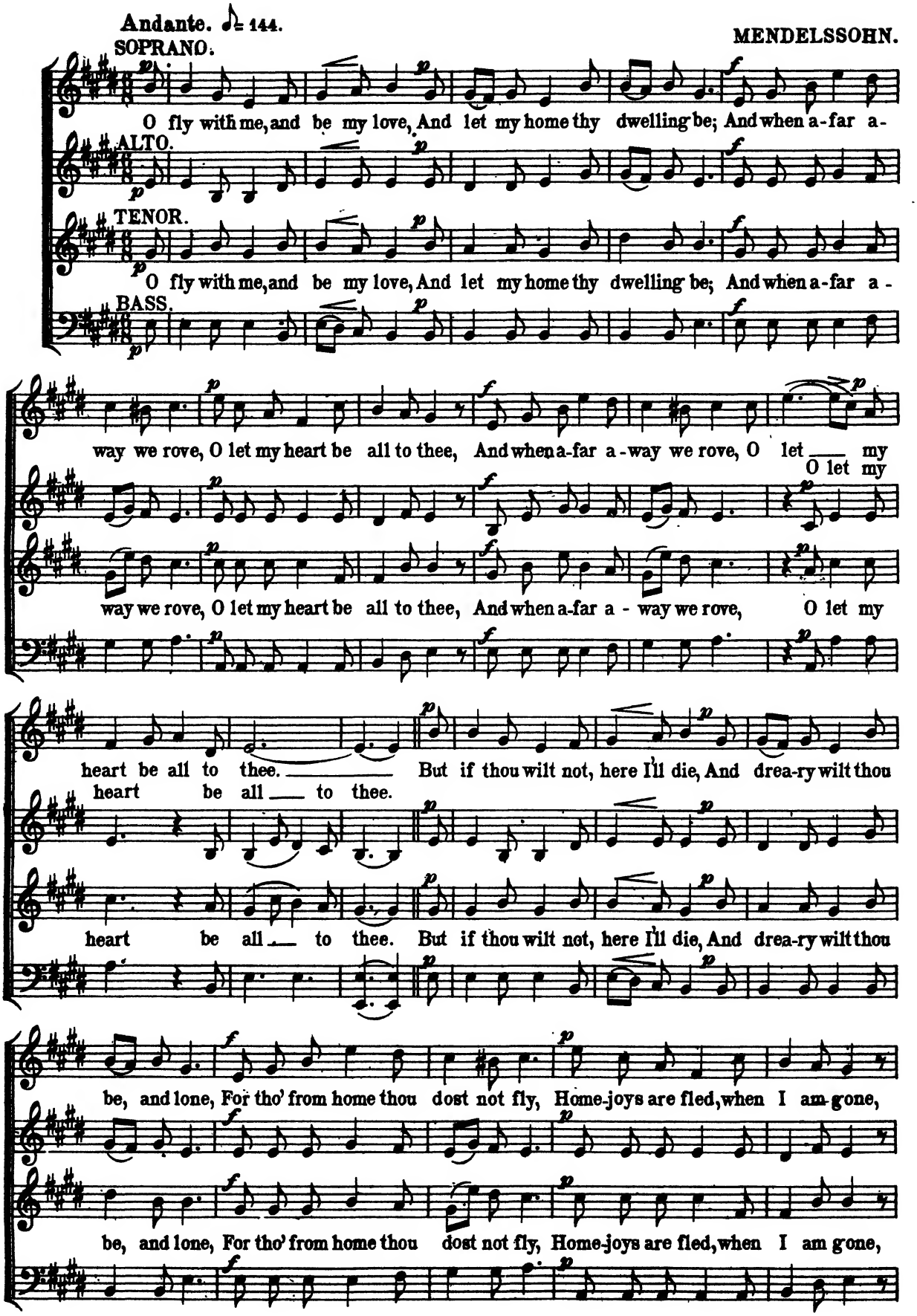
MENDELSSOHN.

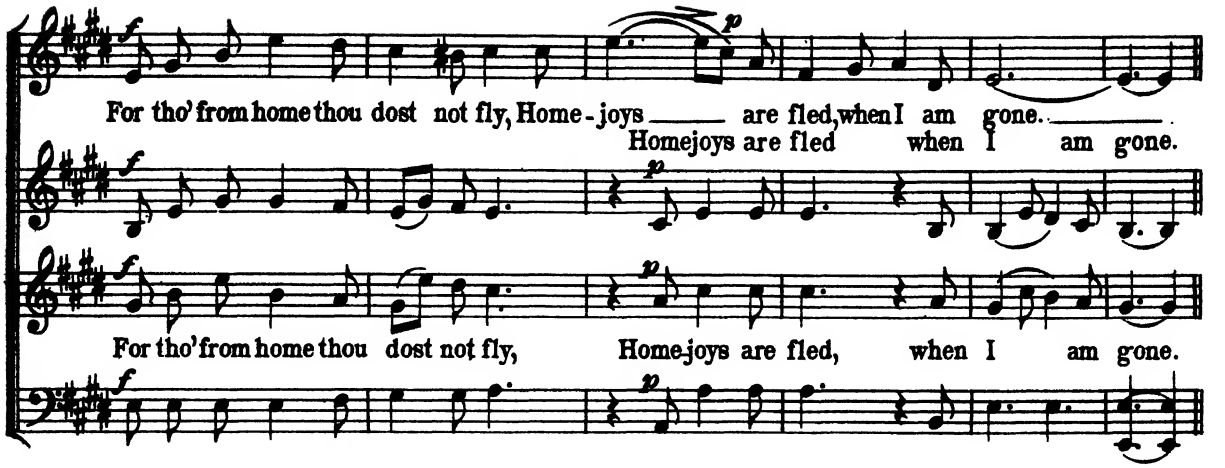



cresc.
Oh! that I knew where I might find Him, that I might e-ven come be-fore His
p
cresc.
sf
pre-sence! come be-fore his pre-sence! Oh! that I knew
p
sf
p
dim.
pp
where I might find Him! If with all your hearts ye tru-ly
pp
f
sf
p
seek me, ye shall e-ver sure-ly find me. Thus saith our God,
ye shall e-ver sure-ly find me, thus saith our God.
sf
p
Ped.

An Old Romance.

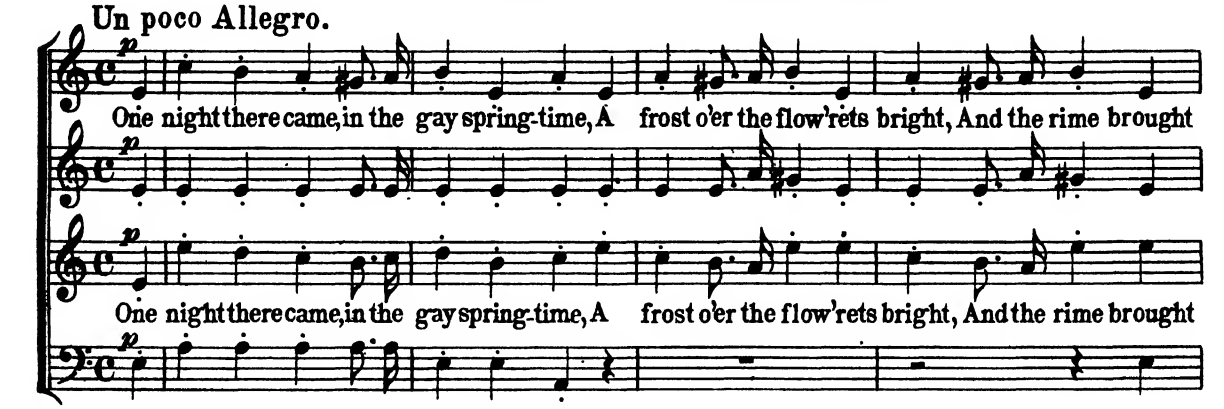
PART I.—O FLY WITH ME.

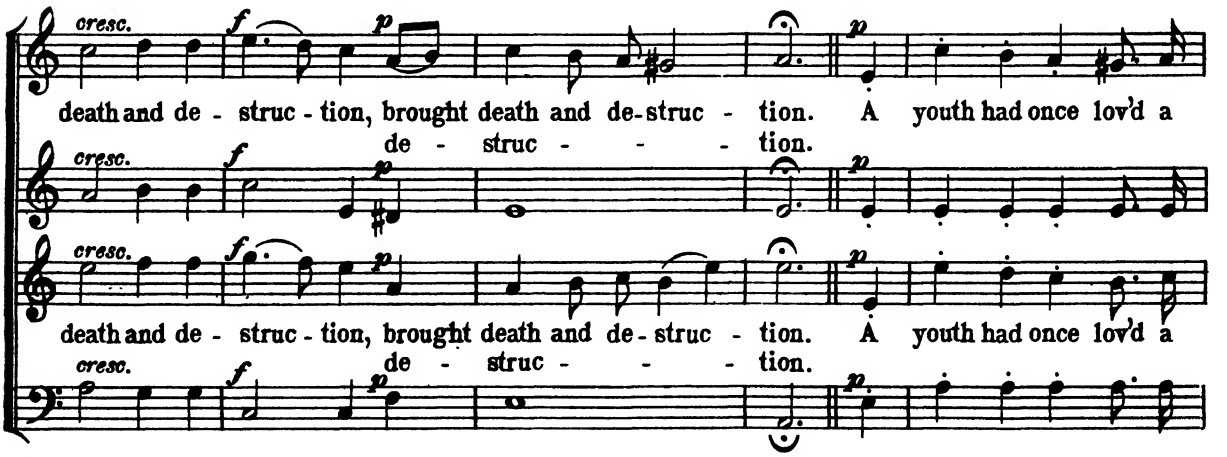


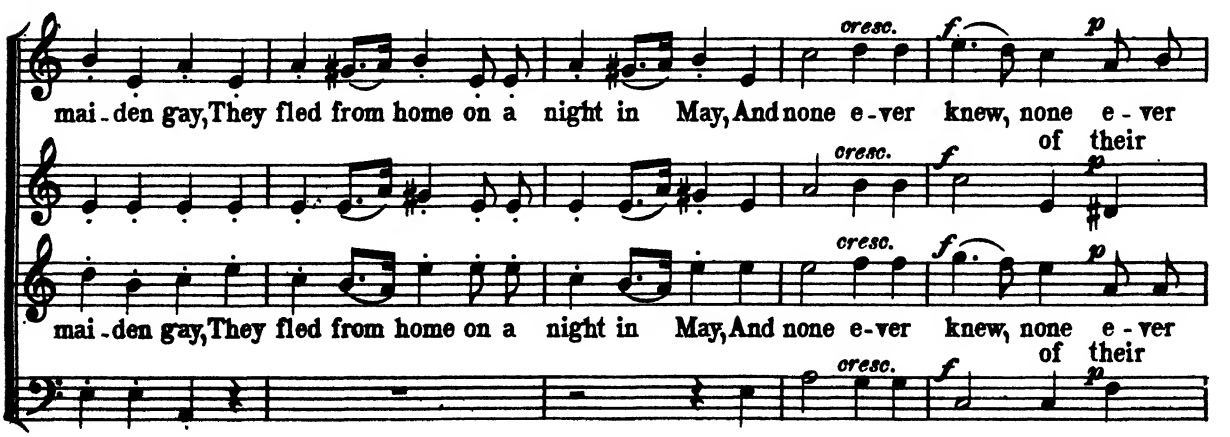


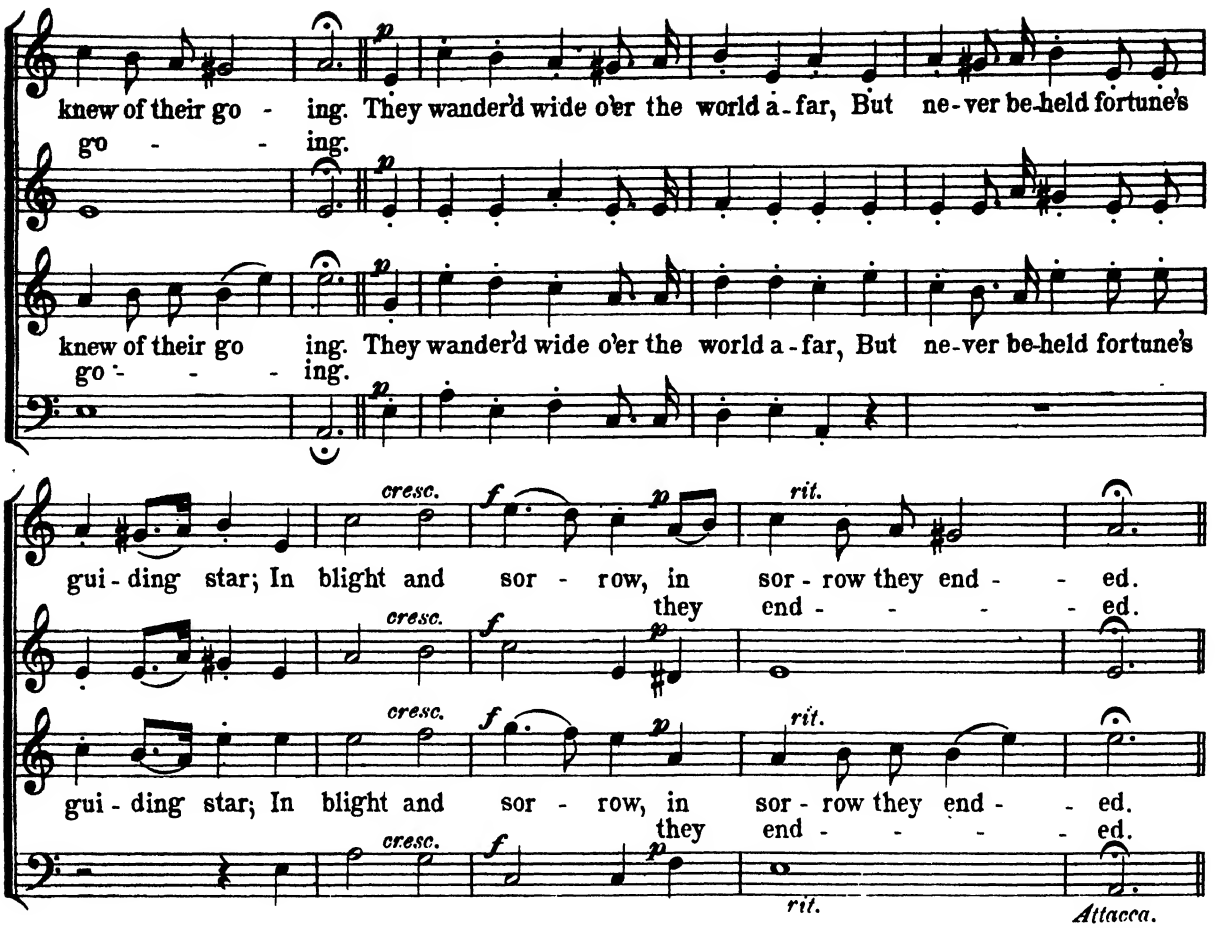
PART II.—ONE NIGHT THERE CAME.

Un poco Allegro.

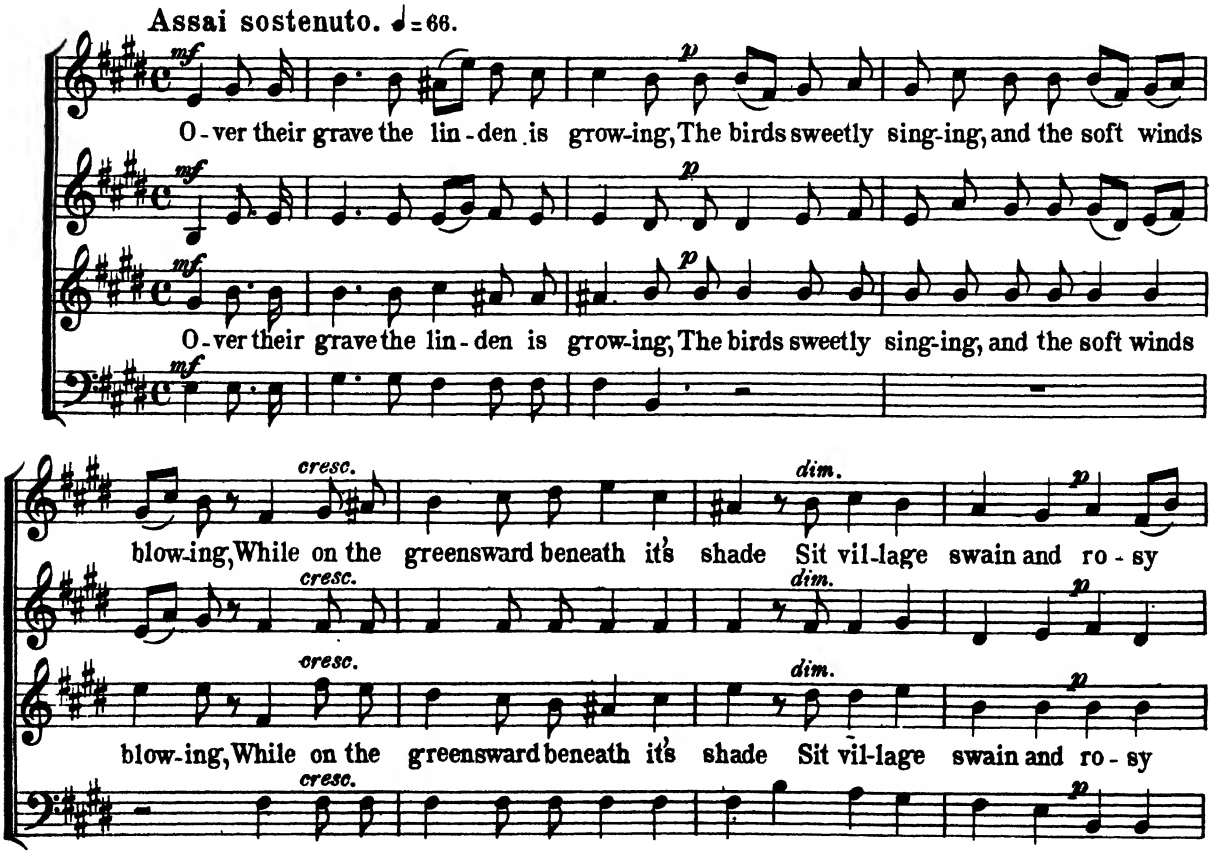


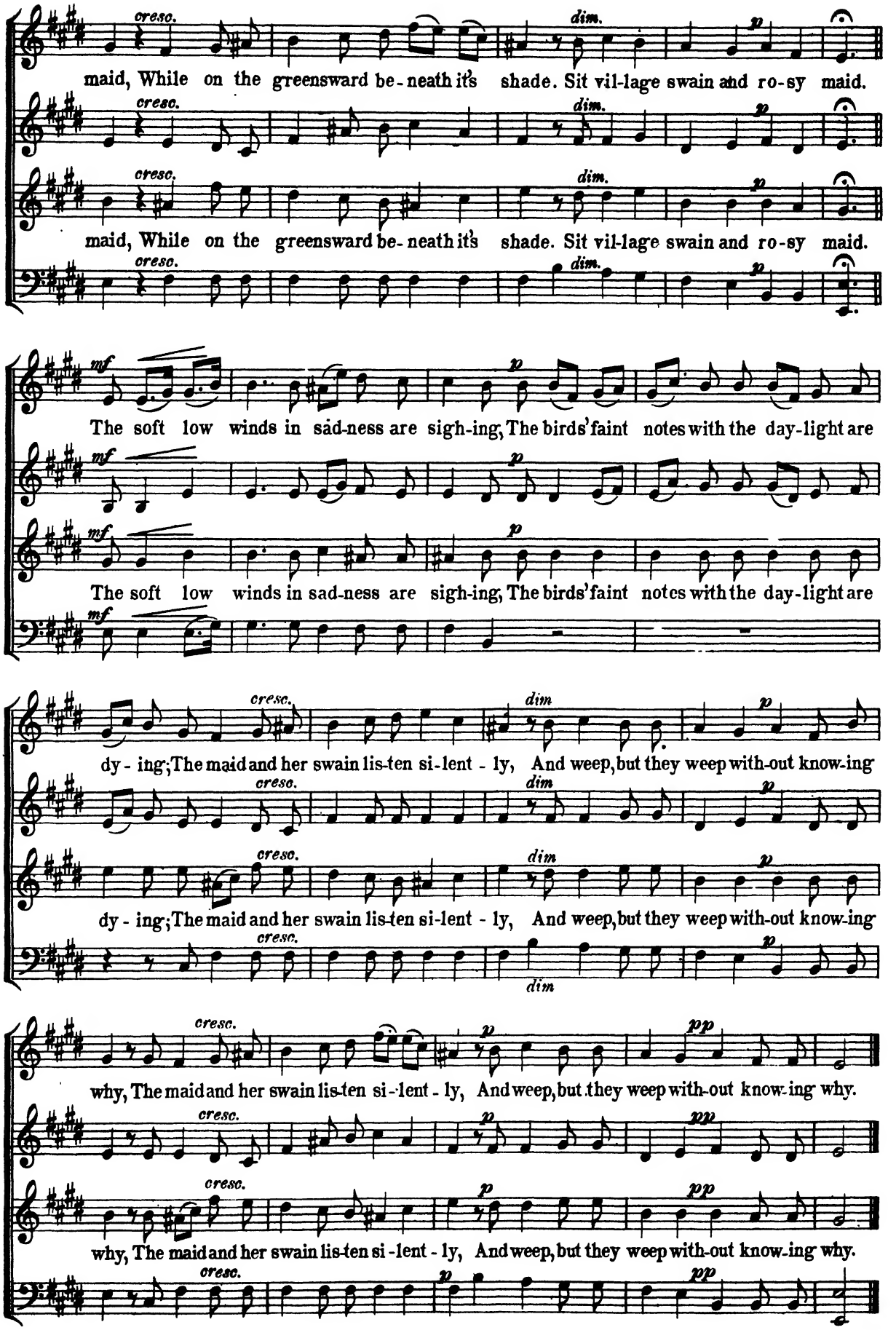






PART III.—OVER THEIR GRAVE.

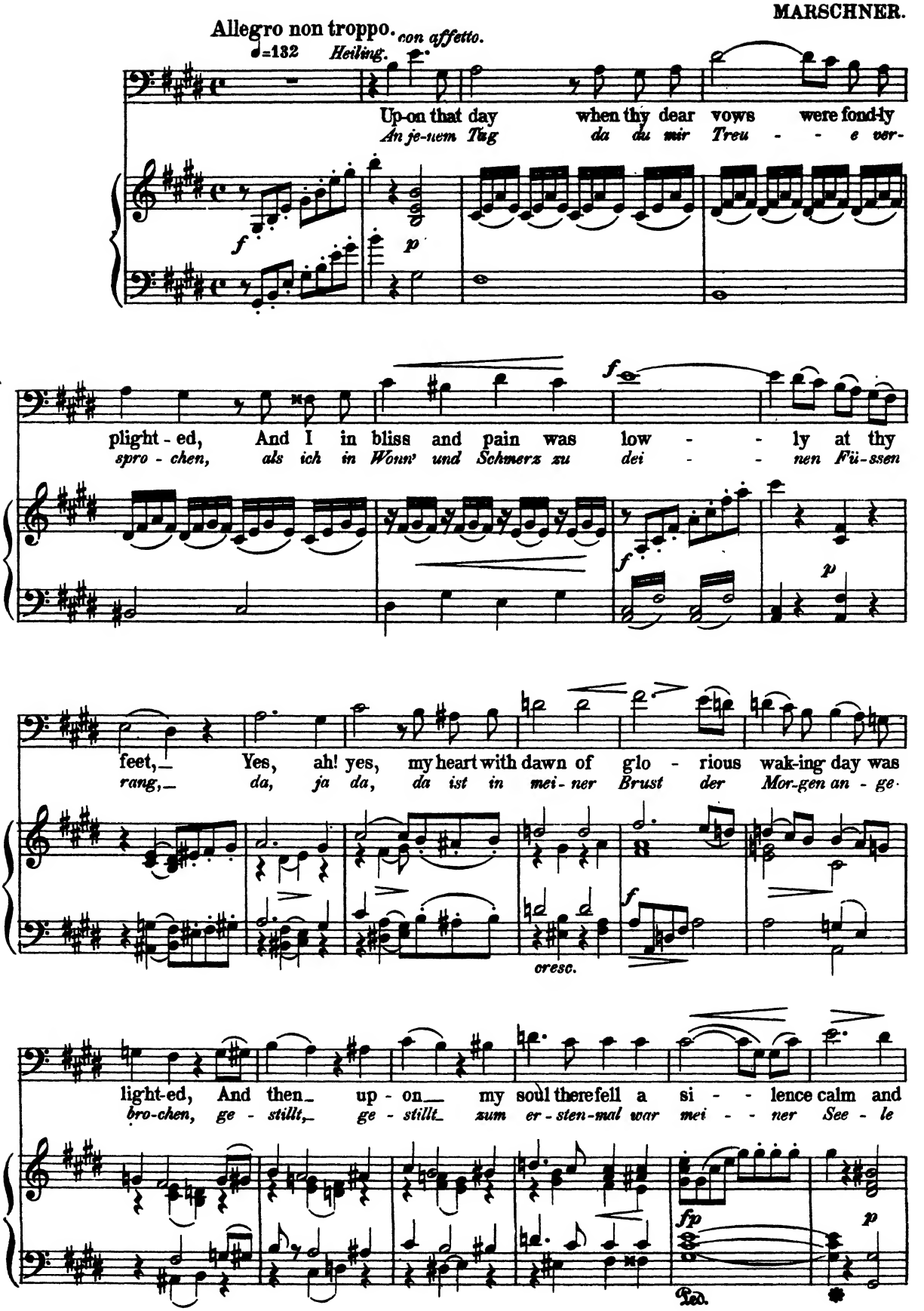


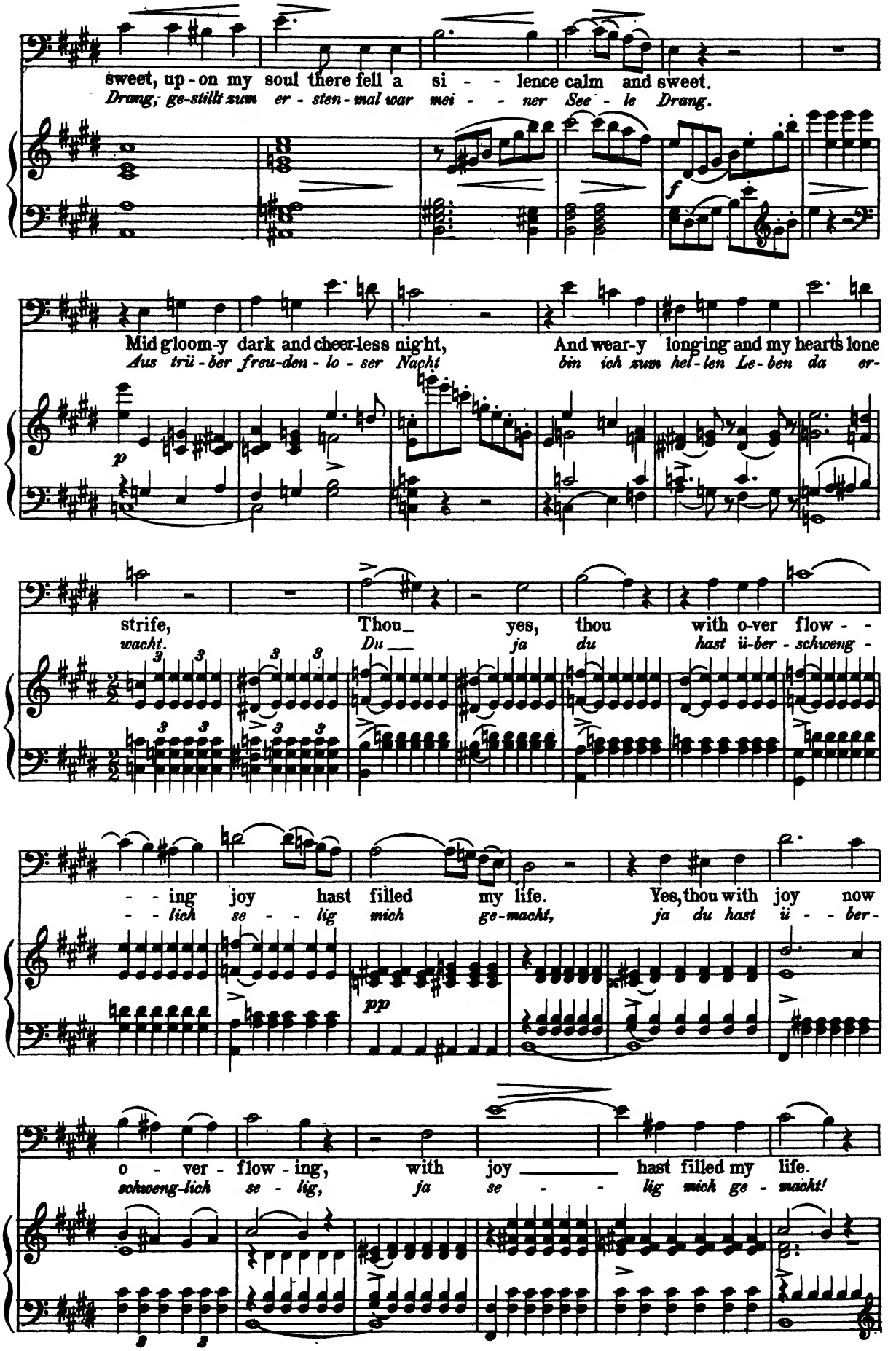

cresc.
dim.
p
maid, While on the greensward be-neath it's shade. Sit vil-lage swain and ro-sy maid.
mf
The soft low winds in sad-ness are sigh-ing, The birds' faint notes with the day-light are
dy-ing; The maid and her swain lis-ten si-lent-ly, And weep, but they weep with-out know-ing
pp
why, The maid and her swain lis-ten si-lent-ly, And weep, but they weep with-out know-ing why.

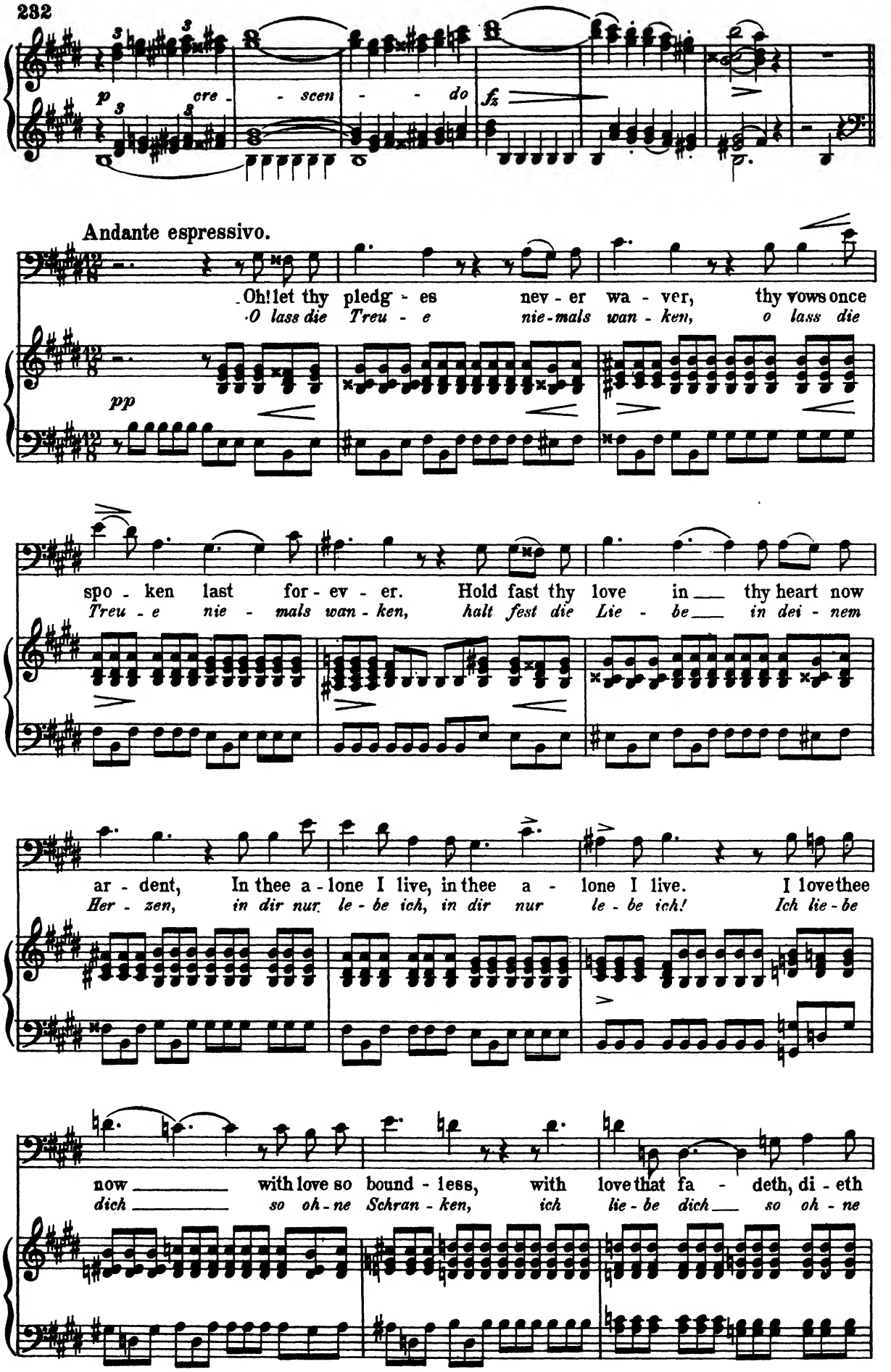
I Love Thee So.

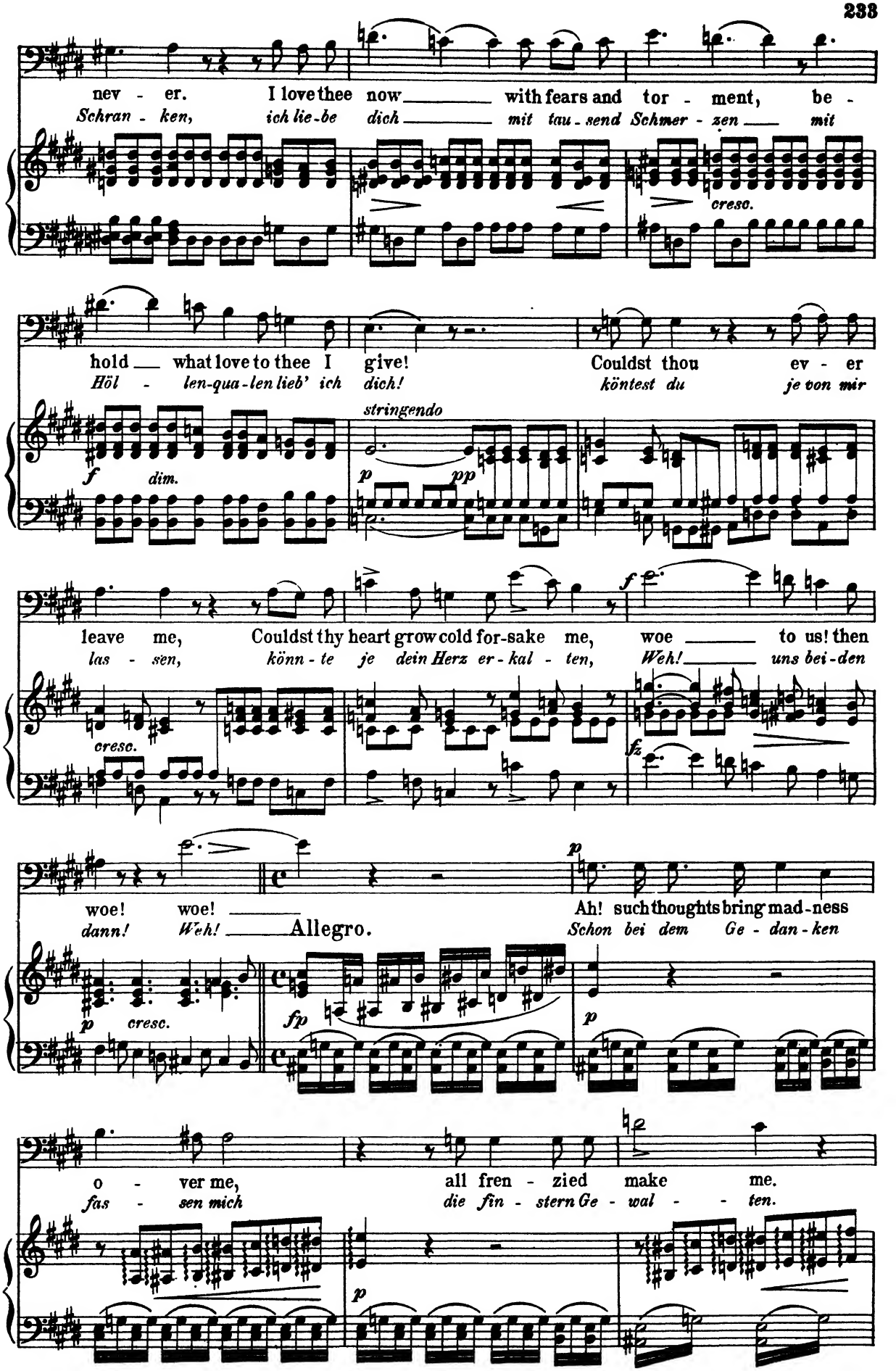
ARIA from HANS HEILING.

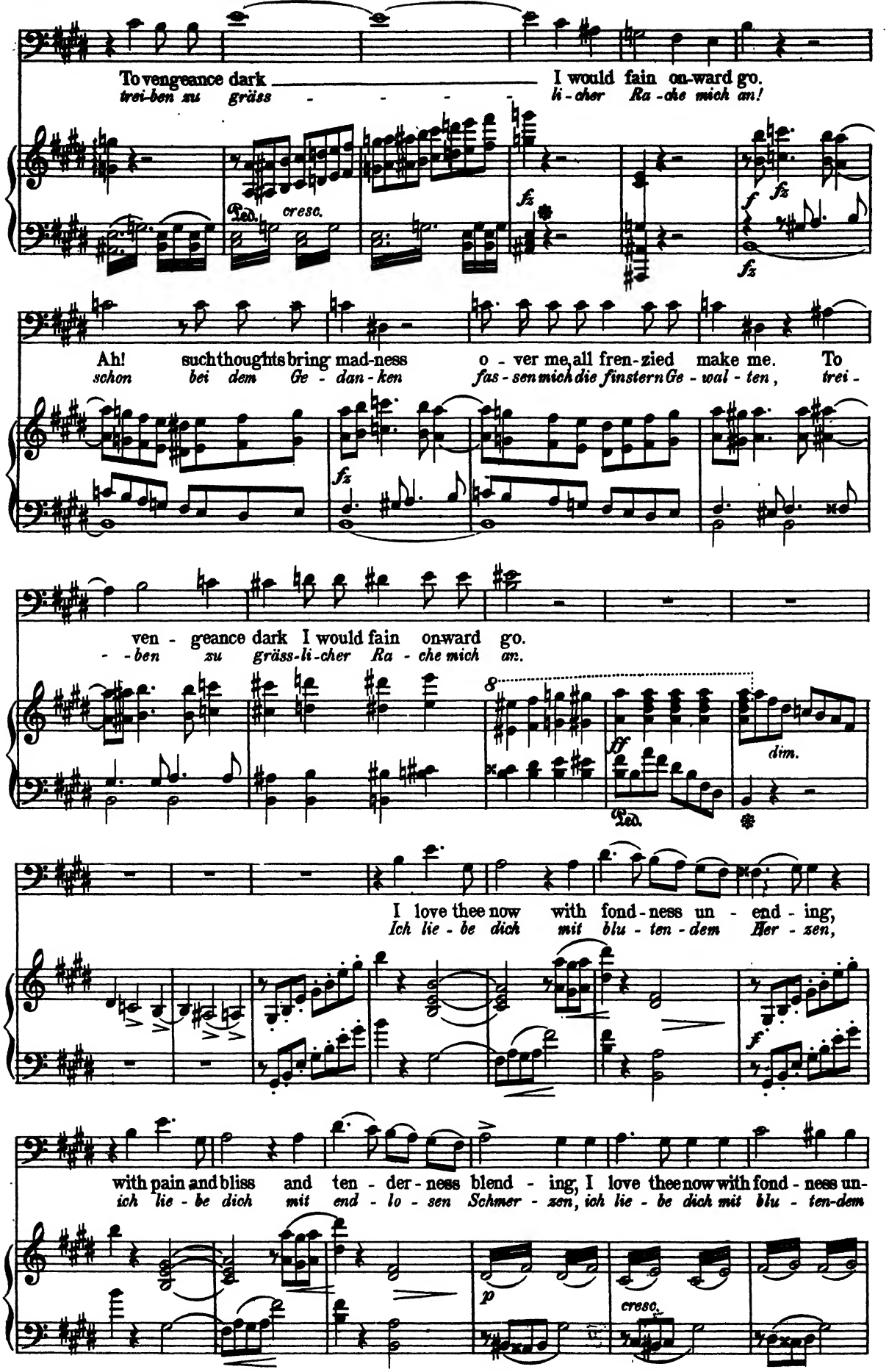
MARSCHNER.

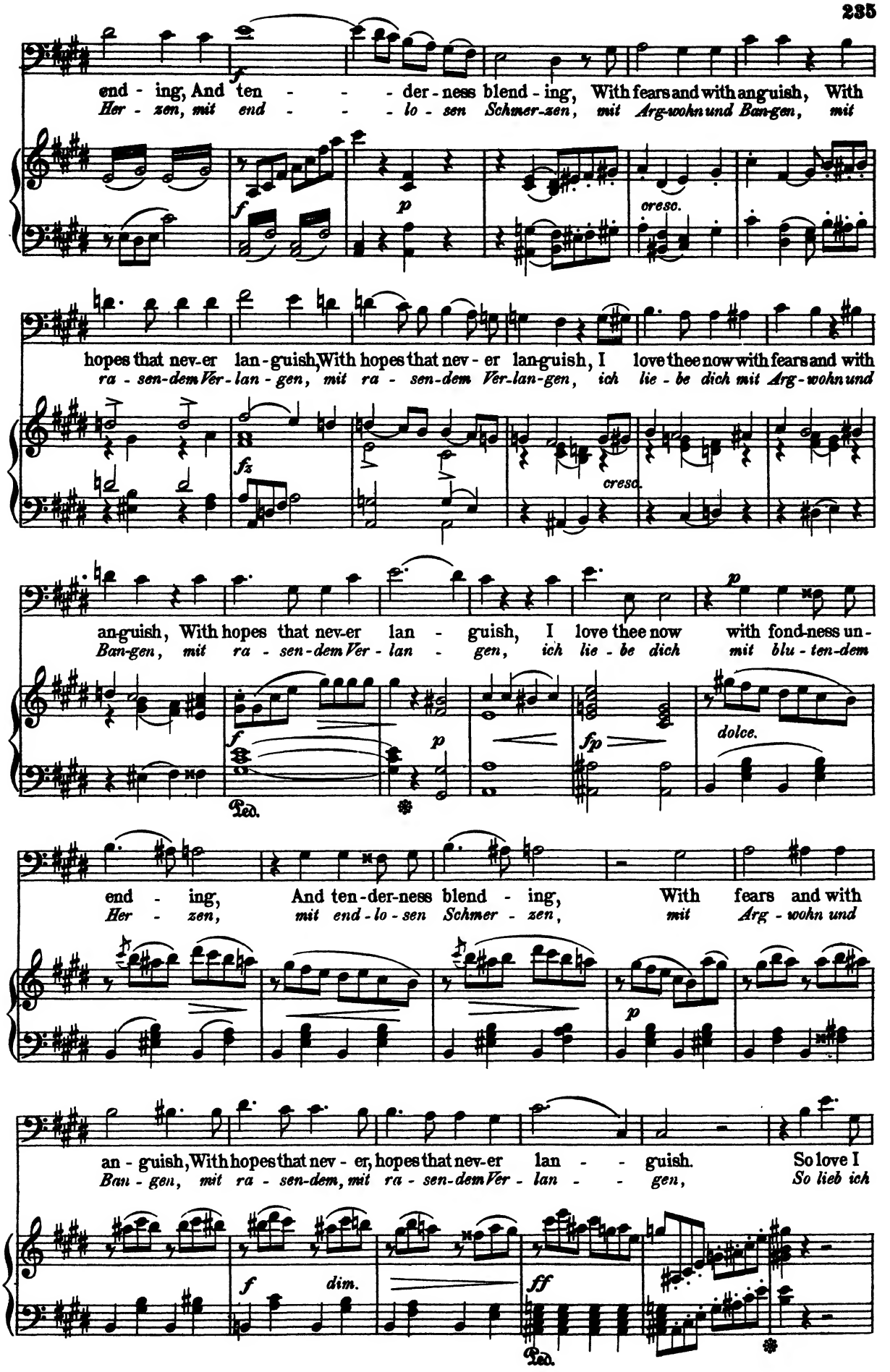


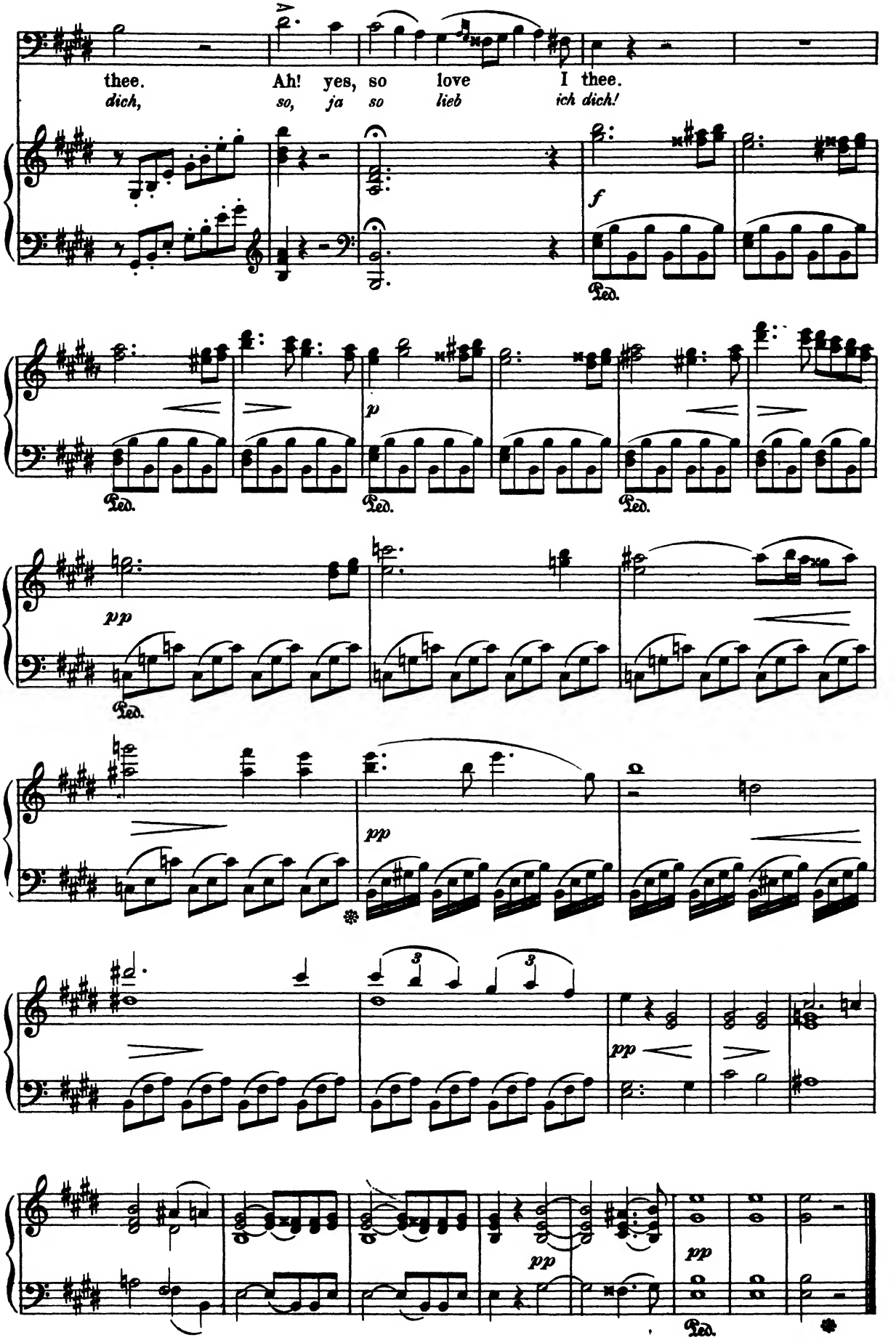

sweet, up-on my soul there fell a si - - lence calm and sweet.
Drang, ge-stillt zum er-sten-mal war mei - - ner See - le Drang.
Mid gloom-y dark and cheer-less night, And wear-y long-ing and my hearts lone
Aus trü-ber freu-den-lo-ser Nacht bin ich zum hel-len Le-ben da er-
strife, Thou_ yes, thou with o-ver flow - -
wacht. Du_ ja du hast ü-ber-schweng -
- - ing joy hast filled my life. Yes, thou with joy now
- - lich se - - lig mich ge-macht, ja du hast ü - - ber-
o - ver - flow-ing, with joy _____ hast filled my life.
schweng-lich se-lig, ja se - - lig mich ge-macht!


p cre - scen - do fz
Andante espressivo.
Oh! let thy pledg - es nev - er wa - ver, thy vows once
O lass die Treu - e nie-mals wan - ken, o lass die
pp
spo - ken last for - ev - er. Hold fast thy love in thy heart now
Treu - e nie - mals wan - ken, halt fest die Lie - be in dei - nem
ar - dent, In thee a - lone I live, in thee a - lone I live. I love thee
Her - zen, in dir nur le - be ich, in dir nur le - be ich! Ich lie - be
now with love so bound - less, with love that fa - deth, di - eth
dich so oh - ne Schran - ken, ich lie - be dich so oh - ne


nev - er. I love thee now with fears and tor - ment, be -
Schran - ken, ich lie - be dich mit tau - send Schmer - zen mit
cresc.
hold what love to thee I give! Could thou ev - er
Höl - len-qua - len lieb' ich dich! könntest du je von mir
f dim.
stringendo
p pp
leave me, Could thy heart grow cold for-sake me, woe to us! then
las - sen, könn - te je dein Herz er - kal - ten, Weh! uns bei - den
cresc.
fz
woe! woe!
dann! Weh!
Allegro.
Ah! such thoughts bring mad - ness
Schon bei dem Ge - dan - ken
p cresc.
fp
p
o - ver me, all fren - zied make me.
fas - sen mich die fin - stern Ge - wal - - ten.
p

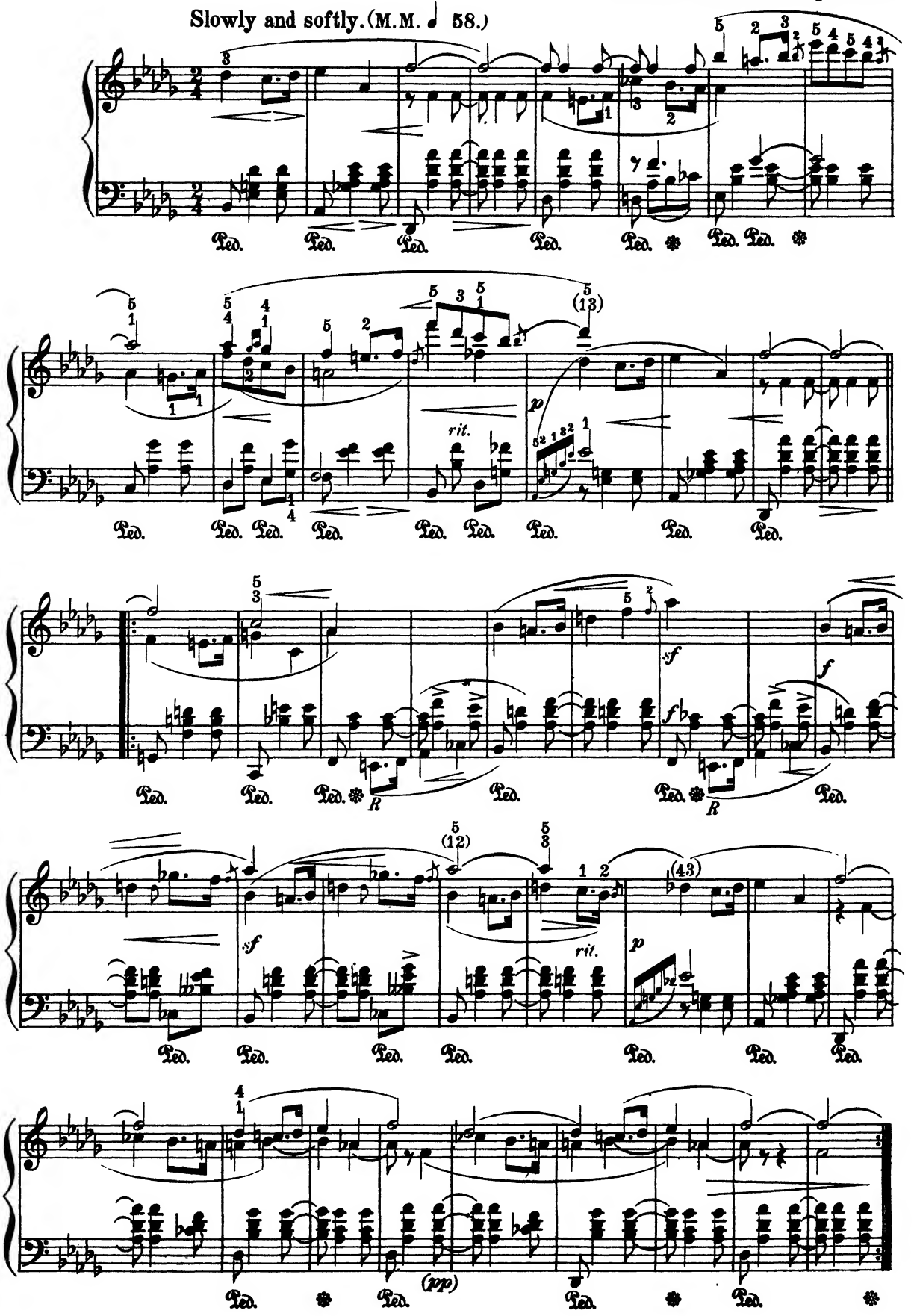

To vengeance dark I would fain on-ward go.
trei-ben zu gräss - - - - li-cher Ra-che mich an!
Ped. cresc.
fz
f fz
fz
Ah! such thoughts bring mad-ness o-ver me, all fren-zied make me. To
schon bei dem Ge-dan-ken fas-sen mich die finstern Ge-wal-ten, trei-
fz
ven-geance dark I would fain on-ward go.
-ben zu gräss-li-cher Ra-che mich an.
8
ff
dim.
Ped.
I love thee now with fond-ness un-end-ing,
Ich lie-be dich mit blu-ten-dem Her-zen,
f
with pain and bliss and ten-der-ness blend-ing, I love thee now with fond-ness un-
ich lie-be dich mit end-lo-sen Schmer-zen, ich lie-be dich mit blu-ten-dem
p
cresc.


end - ing, And ten - - - der - ness blend - ing, With fears and with anguish, With
Her - zen, mit end - - - lo - sen Schmer-zen, mit Arg-wohn und Ban-gen, mit
cresc.
hopes that nev-er lan-guish, With hopes that nev - er lan-guish, I love thee now with fears and with
ra - sen-dem Ver-lan-gen, mit ra - sen-dem Ver-lan-gen, ich lie - be dich mit Arg-wohn und
cresc.
an-guish, With hopes that nev-er lan - guish, I love thee now with fond-ness un-
Ban-gen, mit ra - sen-dem Ver - lan - gen, ich lie - be dich mit blu - ten-dem
dolce.
Ped.
end - ing, And ten-der-ness blend - ing, With fears and with
Her - zen, mit end - lo - sen Schmer - zen, mit Arg - wohn und
an - guish, With hopes that nev - er, hopes that nev-er lan - - guish. So love I
Ban - gen, mit ra - sen-dem, mit ra - sen-dem Ver - lan - - gen, So lieb ich
dim.
Ped.


thee.
Ah! yes, so love I thee.
dich, so, ja so lieb ich dich!
f
Ped.
p
pp
pp
pp
pp
pp
Ped.

Why?
(WARUM?)

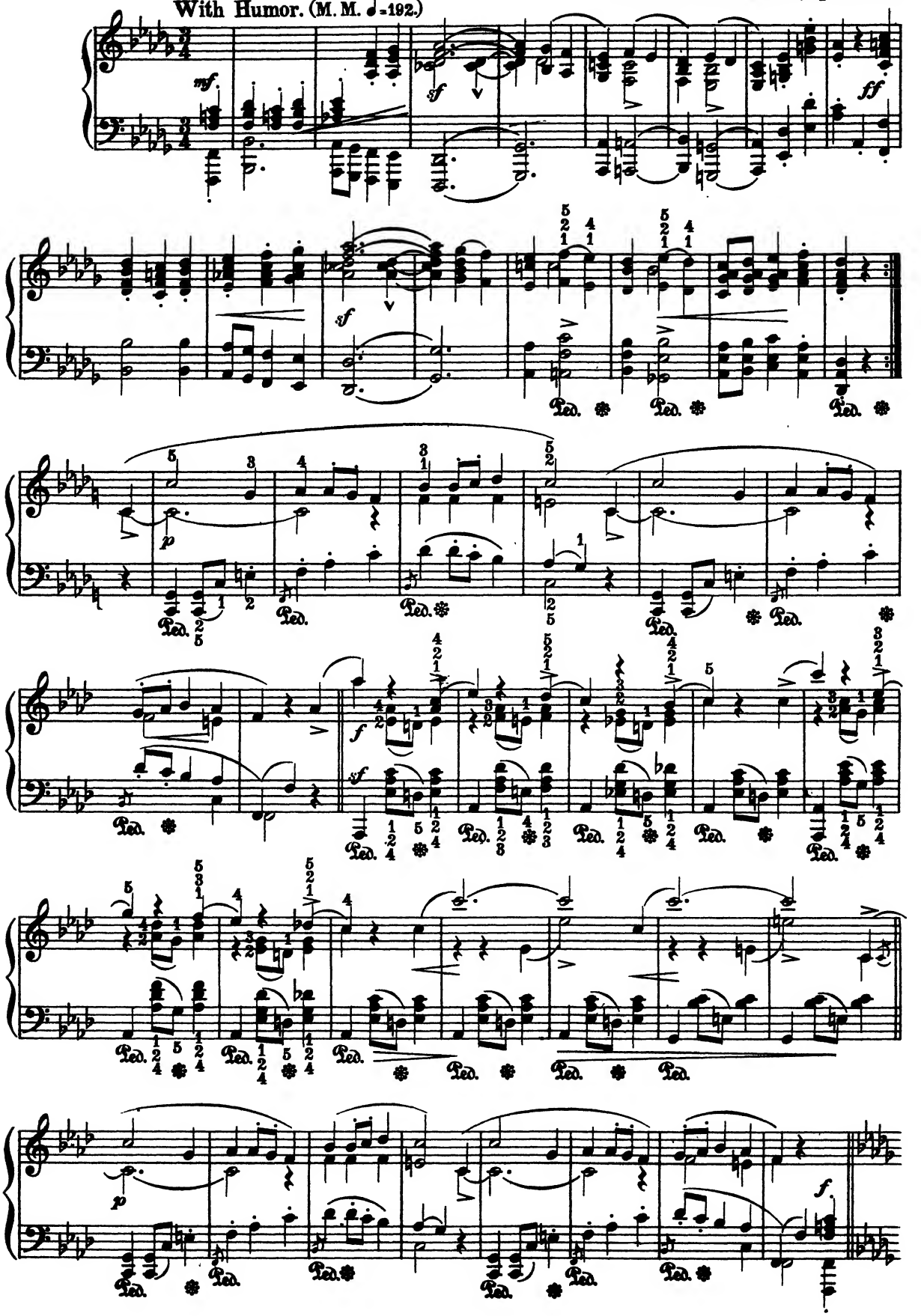
ROBERT SCHUMANN, Op. 12. No 3.

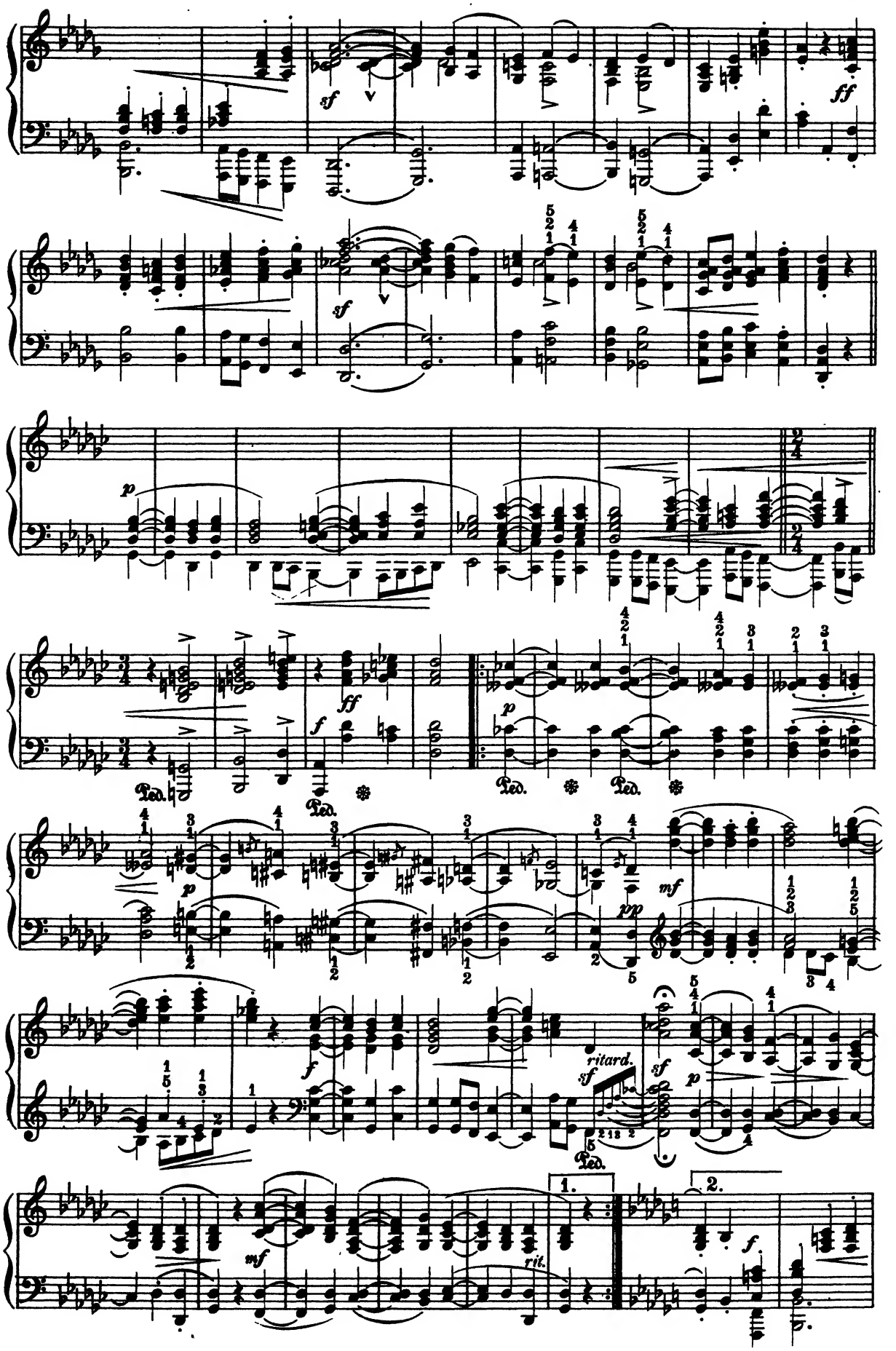


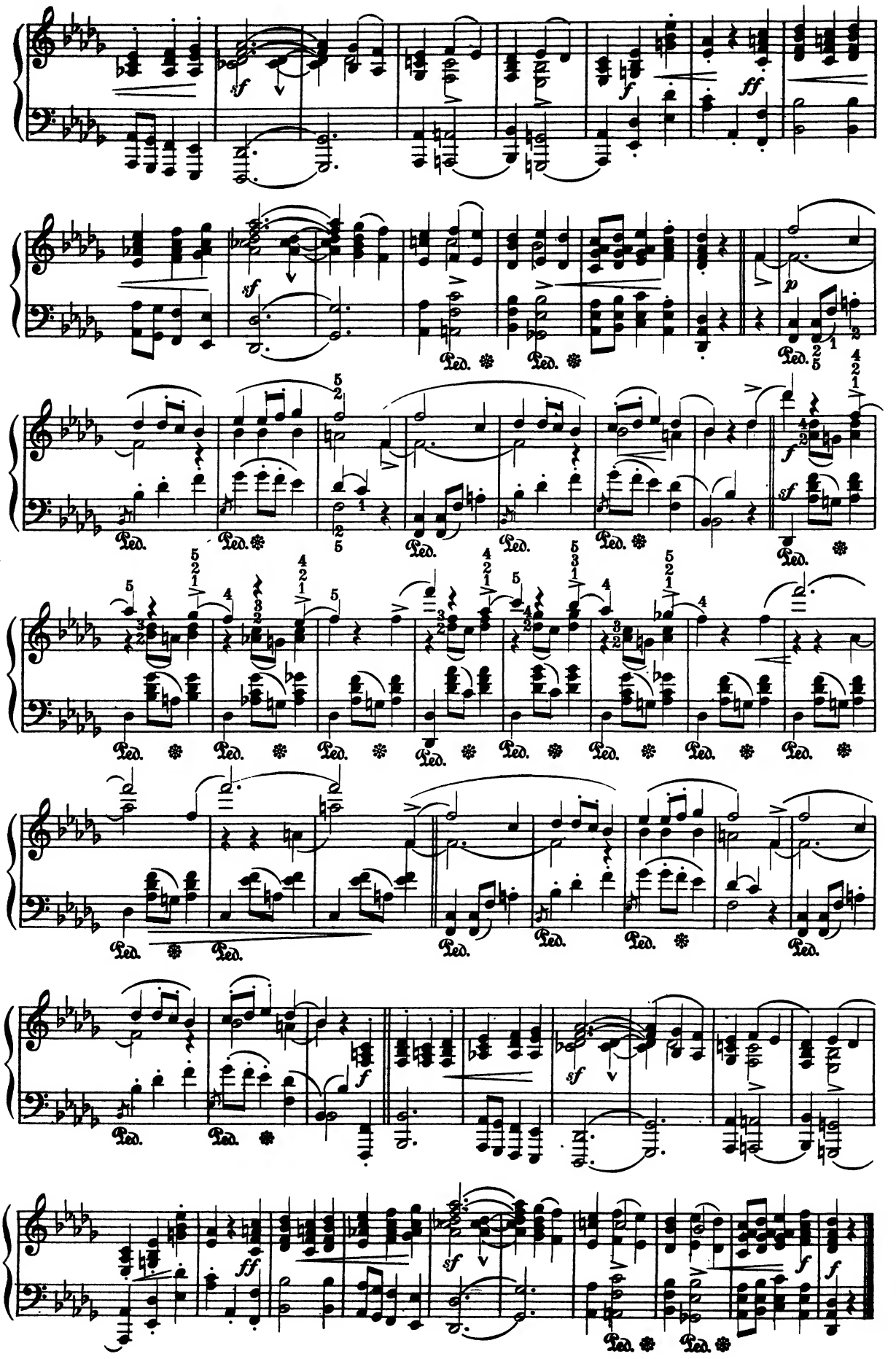
Whims.
(GRILLEN)

ROBERT SCHUMANN, Op. 12. No. 4.

With Humor. (M. M. ♩=192.)




sf
ff
sf
p
ff
f
Ped.
p
Ped.
Ped.
p
mf
pp
f
ritard.
sf
sf
p
Ped.
1.
2.
mf
rit.
f


sf
f
ff
p
Ped.

UNIVERSAL
LIBRARY
139 319
UNIVERSAL
LIBRARY